HOUSE & GARDEN

A Condé Nast Publication

November, 1935

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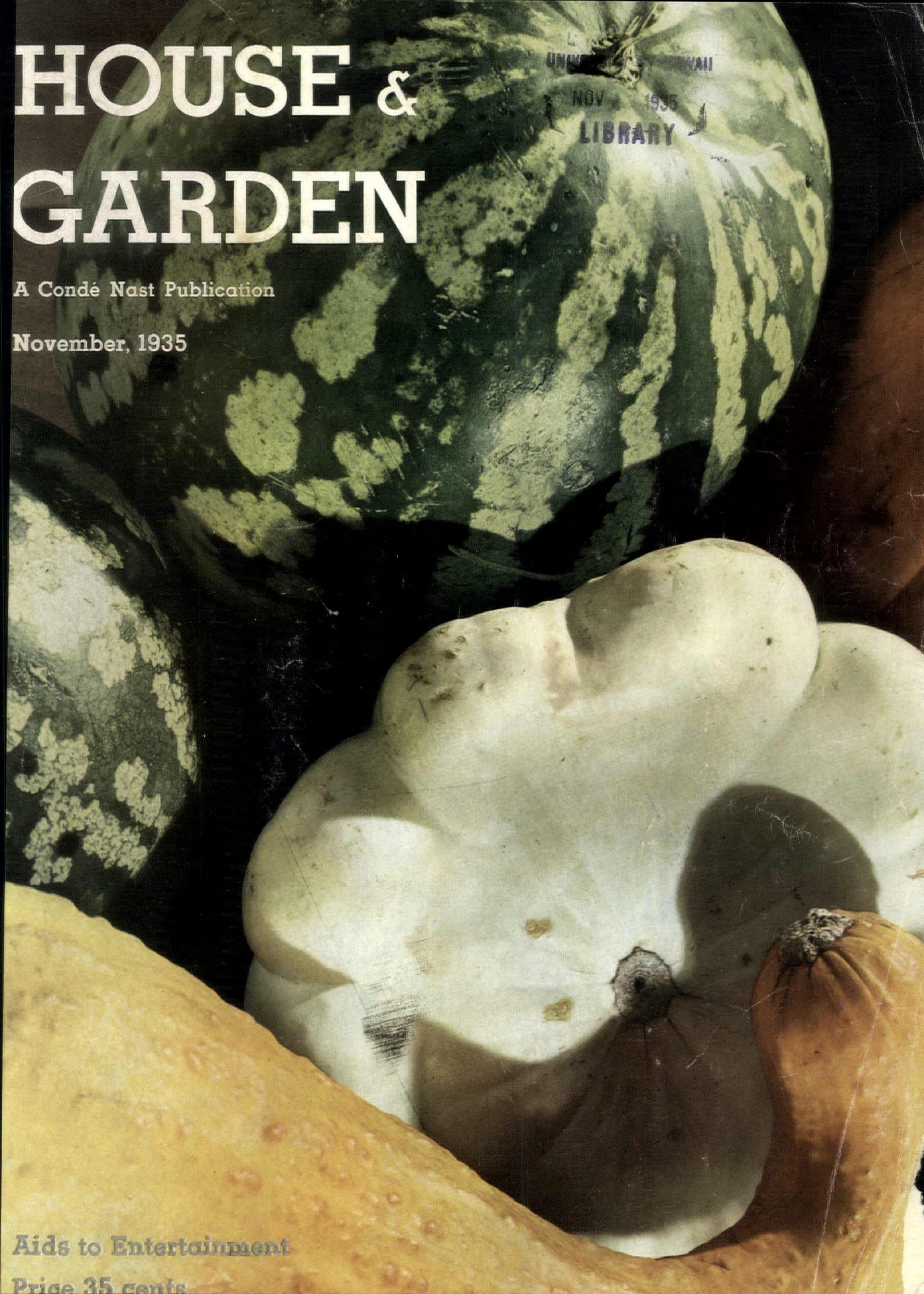


Aids to Entertainment

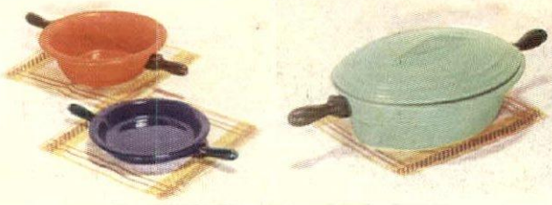
Price 35 cents

GRAY WINTER DAYS AHEAD

Enliven your home with Color

With winter just around the corner, all outdoors dons its soberest dress. Color and warmth move inside; the home becomes once more the center of conviviality. Emphasize this gayer feeling in your home with Pacific Pottery. All the lush tones of the mountains, the desert and the sea, are caught in its smooth glazes, and our designers have tried to anticipate your every serving need. There are many clever new pieces for informal buffet suppers, complete services for colorful breakfasts, lunches, dinners. While our baking dishes, with their new, detachable wooden handles, have become so very beautiful, they refuse to stay in the kitchen. Now they join the others at the table. All of these fascinating pieces come in the six Pacific colors, Lemon Yellow, Apache Red, Pacific Blue, Sierra White, Jade Green, and Delphinium Blue. *Sold at leading stores. Descriptive folder available upon request.*

PHOTOGRAPHS BY DOOLITTLE



Three pieces from our new baking contingent. Open baker, pie plate, and covered casserole large enough for turkey. The detachable, wooden handles are exclusive with Pacific.

Pacific POTTERY

FROM CALIFORNIA

Division of PACIFIC CLAY PRODUCTS, *Los Angeles, Calif.*

Mrs. Louis de l'Aigle Munds *whose homes on Park Avenue, New York, and Narragansett, Rhode Island and on the French Riviera are treasure houses of beautiful objects.*

A fortune in Luxuries

YET SHE PAYS BUT 25¢ FOR HER TOOTH PASTE

Mrs. Munds finds Listerine Tooth Paste perfect for cleansing and so refreshing that she prefers it to other dentifrices costing much more

Women of Mrs. Munds' station in life are perhaps the sternest judges of a product and are the most critical of buyers. Since price is no factor, their choice can be based upon but one thing: The results a product gives.

When Mrs. Munds says of Listerine Tooth Paste—"After trying many kinds of tooth paste I have found real pleasure in using Listerine Tooth Paste. It is so cool and refreshing and has such a pleasant taste,"—she expresses the sentiment of more than two million women in every walk of life. On sheer merit alone Listerine Tooth Paste has supplanted older and costlier favorites everywhere.

If you haven't tried this proud product made by the makers of Listerine, do so now.

See how quickly and thoroughly it cleanses the teeth, attacking tartar, film, and discolorations.

See what a brilliant lustre it imparts to teeth. The precious enamel, unharmed by this gentle dentifrice, seems to gleam and flash with new brilliance.

Note that wonderful feeling of mouth freshness and invigoration that follows the use of this unusual dentifrice—a clean, fresh feeling that you associate with the use of Listerine itself.

Incidentally, if you have children, it is no task to get them to brush their teeth. They look forward to that refreshed feeling and to this tooth paste's pleasant flavor.

If you are interested in economy, see how far this tooth paste goes. Get a tube today. Lambert Pharmacal Company, St. Louis, Mo.

The living-room of Mrs. Munds' New York home with its valuable portrait of Joseph Black by Sir Henry Raeburn.

(Below) The Louis XVI girandoles with their bases of burnished gold and their trappings of 18th century Irish glass.

Mrs. Munds' Queen Anne highboy, a priceless possession with unusual patine markings.

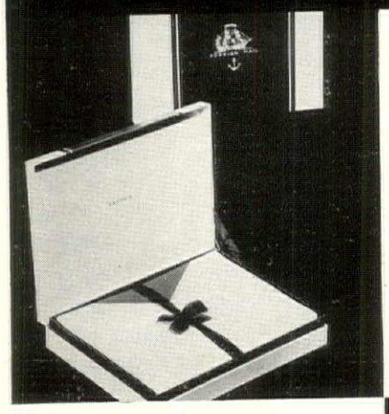
(Right) Unusual ruby and diamond spray brooch, a valuable family heirloom in Mrs. Munds' jewel collection.

REGULAR SIZE 25¢ **NEW DOUBLE SIZE 40¢**

Listerine TOOTH PASTE

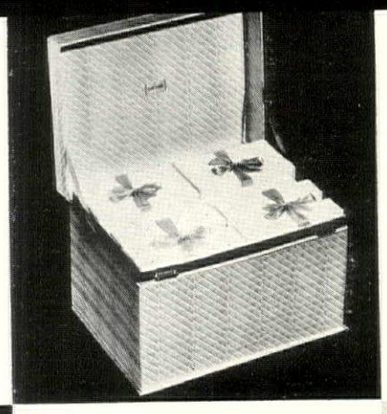
Christmas Inspirations

FROM EATON FOR THE WRITING DESK



Foreign Mail

An Eaton innovation. Sheets of crisp, shadowy, sheer paper, embossed with a small packet ship, with envelopes lined in brilliant colors. A favorite on the continent, now popular for general use. Handsomely boxed, a lovely gift. $1.00.



Shadonet

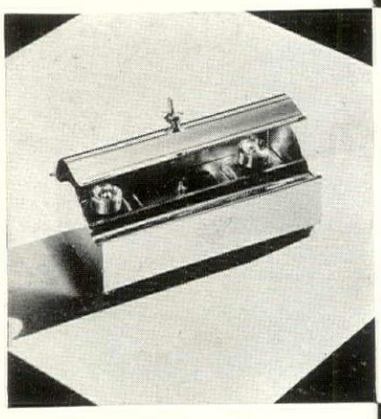
A paper for informal letters and notes. Delicate lines throw a shadow of color on this gracious writing surface. A thrilling gift cabinet, $3.00. In the new letter compact, $2.00.

Eaton's
STATIONERY FOR MEN

Large sheets of interesting character in boxes thoroughly masculine. Mat white vellum, plain or deckled edge, with a man's own mark makes an appreciated personal gift, $1.00 and $1.50.

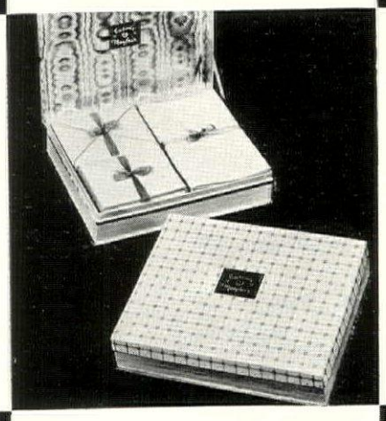
The Continental
DESK ENSEMBLE

The Continental has a letter paper compartment, ink bottles, stamp, clip, and pen trays. Desk pad, pen, hand blotter. Finest leather, hand tooled. All smart leather colors. 4-piece ensemble $35.00. Each article individually available.



EARLY REPUBLIC
Standish

A superb piece, derived from an antique, of exquisite design and workmanship, offered in solid jeweler's bronze, or silvered bronze. Has two ink bottles, stamp box, and pen tray; $17.50 to $20.00.

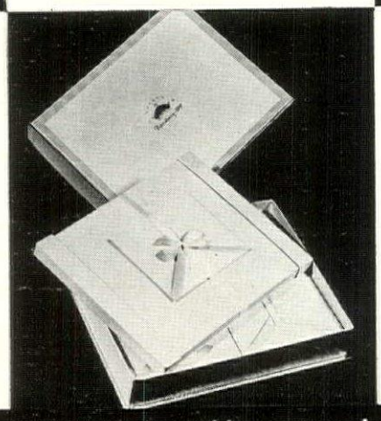


Eaton's Mayfair

Bordered white vellum pages of superlative quality suitable for formal correspondence. Offered in folded sheets of letter size, in half size folded Semi-Note sheets, beautifully boxed, $2.00.

Petersburg 1850

Letter paper of such rare loveliness that it has become the sensation of the season. A soft blue identified with Petersburg 1850, with an intriguing laid design, in Eaton's exclusive new "Letter Compact." Also available in white and tan at $2.00; gift cabinet $2.00; with hand bordered sheets and notes $1.00.



WRITING
Accessories

The Kent Standish ($15.00) and the Silliman-Type Inkwell ($3.50) are among the fine wood reproductions of masterpieces by Early American and English craftsmen. Other appropriate gift items from $1.00.

Eaton's fine letter papers and distinctive writing accessories inspire their users to interesting correspondence. At jewelry, stationery, and department stores. Inquiries addressed to Eaton, Pittsfield, Massachusetts, promptly answered.

Eaton IN THE BERKSHIRES
PITTSFIELD, MASSACHUSETTS

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HALLOWE'EN PARTY

Hallowe'en is really a folk festival and nobody has any business celebrating it in any other manner. We are glad to hear that Chalfonte-Haddon Hall in Atlantic City is preparing to make merry in the proper spirit.

On the night of Saturday, November 2, the Vernon room and adjoining smaller rooms will be transformed into a huge barnyard, complete in every detail, even to live ducks and chickens. In one corner will be a country graveyard, and, of course, there will be an abundance of witches, ghosts, fortune tellers, and all the traditional hocus-pocus. A hill billy orchestra will supply the music.

Everybody always has a grand time at this annual Chalfonte-Haddon Hall party. One of its nicest features, we think, is the large number of family parties who come down to the hotel for the weekend and take part in the celebrations *en masse*.

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The Wigwam. Distinguished Inn & attractive bungalows in glorious desert setting near Phoenix. Golf, ride, relax. Rates from $8. Amer. Plan. Bklt.

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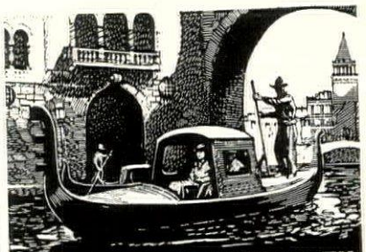

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Mussolini

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Furthermore, while the normal price of the gasoline in Italy is at present 2,78 lire per litre, the price for those foreign tourists who travel in their motor-cars and are in possession of "hotel coupons" issued by the (Federazione Nazionale Fascista Alberghi e Turismo) will be: 1,60 lire per litre for a stay of at least 15 days and 1,14 lire per litre for a stay of more than 15 days up to 90 days.

For the purchase of the gasoline at the above favourable conditions, special Coupons are delivered at the Offices of the Direzione Generale per il Turismo E.N.I.T. at all frontier road passes and at the principal sea-ports of Italy.

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For information apply to Italian Tourist Information Office. Rockefeller Center, Palazzo d'Italia, 626 Fifth Ave. New York; 333 North Michigan Avenue, Chicago; and all *Travel Agencies.*

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SHOPPING

THIS is the "Not to be opened 'til Christmas" department—gifts for him and her all ready to be sent to the victims selected for this peculiar form of torture we indulge in every year. First, to the gentlemen, a toast in some grand glasses decorated with colored dogs' or horses' heads. $48 a dozen. Carole Stupell, 443 Madison Ave., New York

SO many of the stronger sex are enthusiastic and accomplished cooks these days you can't go wrong on gifts that take in the culinary angle. The chafing dish above would make the Christmas of most any bachelor with his own apartment a sizzling success. Copper. English tin lining. Capacity, 3 pints. $12.50. Bazar Français, 666 6th Ave., N. Y.

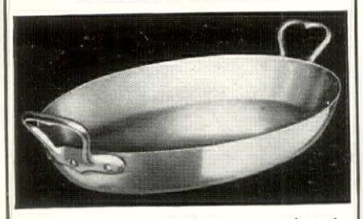
A MONOGRAMMED gift gives him a pleasantly important feeling—especially if the letters are big and bold and modern, as they are on this corduroy bedspread that will get a particularly rousing cheer from the son and heir at college. Colors to order. Especially good in beige welted in brown. $17.50. Eleanor Beard, 519 Madison Ave., N.Y.

LIKE frosty window-panes or three mint-julep glasses in action, or whatever way you look at them, these new Bohemian glass vases are smarter than all get-out, and especially suitable for a man's ménage. The two largest, approximately 8½ inches tall, $13.50. Squarish number, 6⅜ inches tall, $8.50. Carbone, 342 Boylston St., Boston, Mass.

HE probably wouldn't buy them for himself—fussing that much over the appearance of his dressing room would seem to him a silly waste of time—but don't think he won't like getting the bottles above. Their forthright shape and the white waves that decorate the sides will take his eye. $7.50 each. Elsie de Wolfe, 677 5th Ave., New York

HERE'S a smoking stand that breaks away from the traditional dullness of its kind and takes its place as a decorative asset. The stem is hollow glass—fragile-looking but actually sturdy enough to suit the most masculine taste. Metal foot and tray in a copper or a chromium finish. $16.50. Rena Rosenthal, 485 Madison Ave., N. Y.

COPPER KITCHEN ARISTOCRATS



In all shapes and designs, round and oval, pots and pans.

These fine French baking dishes made of pure copper, lined with pure block tin, the only metal which will not oxidize in the process of cooking, can be had in a variety of sizes.

Round Au gratin # 12	—4¾" diam.	$ .95 each
Round Au gratin # 14	—5½" diam.	1.45 each
Round Au gratin # 16	—6¼" diam.	2.35 each
And larger		
Oval baker	—11¾ x 7½"	6.50 each
" "	—14¼ x 9½"	9.40 each

ALL PLUS POSTAGE

This copper ware is imported from France and is finished in inimitable De Luxe manner by most skilled experts.

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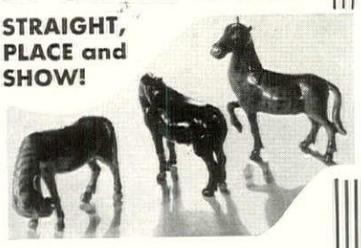

YOU can bet the bank on these porcelain horses straight, that the proper place is the mantel and they will make a delightful showing in any home. Their colors are blue, yellow, white or red. Three inches long, they are groomed to perfection. At $1.25 each plus 20c shipping they will win a thousand comments of admiration from your friends. Hundred to one bet for a Bridge Prize.

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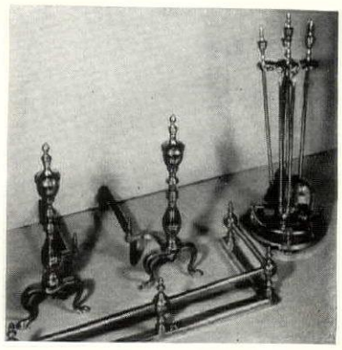
THIS combination cocktail tray and horse race game will keep him amused for hours. You put your money on the number of the nag you fancy and a wheel spins in the center of the tray to decide the winner. Moving parts covered with glass. Red, white and black design. $2.50. Abercrombie & Fitch, Madison Ave. at 45 St., New York

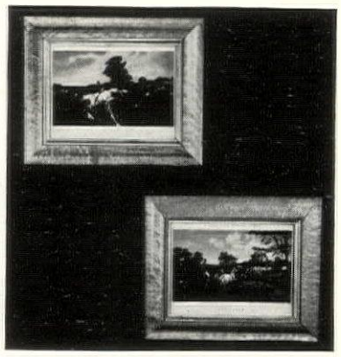


IF you're equipping his fireplace—magnificent gesture—remember a roaring fire leaves a man cold if there's no fender for him to scorch his boots on. Fender above, 42 by 12 by 5 inches, solid brass, $10. Matching andirons, 21 inches tall, $9.50. Fire-tools on half-round stand to go flat against wall, $10.75. A. Silverstone, 21 Allen St., N.Y.

IF that week-end shack he sets such store by is beginning to be a bit drafty about this time, the logical thing to tuck in his stocking is the electric heater above. Walnut, mahogany or ivory finish. Three different wattages. 660 watts, $9.85; 1000 watts, $11.85; 1300 watts, $14.85. Each model 17 inches long. Hammacher Schlemmer, 145 E. 57 St., N. Y.

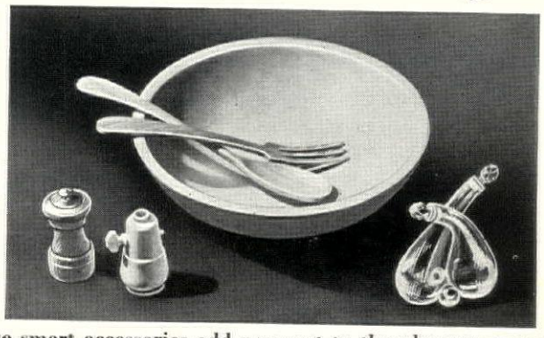
FOR a spectacular surprise, sneak a snapshot of his pet pup and have a copy handpainted in color, as above. Approximate prices: head on cedar plaque, $12; lacquered cedar "flat-fifty," $8; two dogs on lacquered cedar cigarette box, $7.50; head on cigarette case of Russian birch, $7. Elizabeth Pratt, 60 Orchard St., New Bedford, Mass.

THIS nest of tables will enhance any bachelor's quarters. By Johnson-Saybolt, a new firm whose inexpensive furniture boasts all the fine detail of custom-made pieces. In mahogany, walnut or pickled pine, or painted. Rose-backed mirror tops, $48.75. Plain mirror, $40.50. Plate glass, or wooden top, $37.50. At Mayhew Shop, 603 Madison Ave., N.Y.



HERE'S a really grand pair of prints for a masculine setting. Copies of the famous Herring prints—old English coaching or hunting scenes in dull, warm colors—they are done on glass and enhanced by antique, natural maple frames. Approximately 14 by 18 inches, $65 a pair. Larger size, $100 a pair. Alfred Orlik, 395 Madison Ave., N. Y.

Serve Salads in Style



These smart accessories add new zest to the pleasant custom of mixing salads at table.

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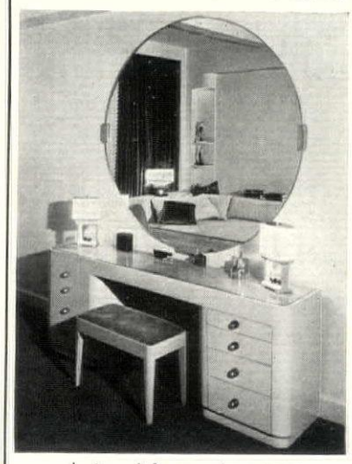

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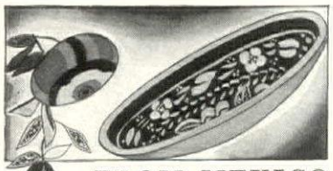

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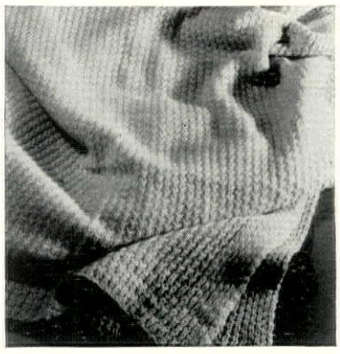
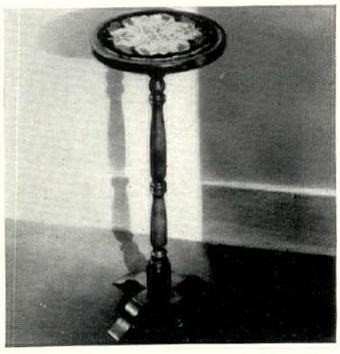
SHOPPING

Cherchez la femme that won't like the very French, handmade pillow slips above. The scalloped number is silk—pale peach color sprinkled with pink and blue flowers. Plain peach satin border. $6.75. The tailored model, in similar colors, is fine linen—hemstitched. $10. Each measures about 16 by 12 inches. Leron, Inc., 745 5th Ave., N. Y.

Almost anyone with a roof over her head will have a nook or cranny to which these white cranes will lend distinction. They have the happy faculty of fitting into almost any decorative scheme or situation with excellent results. Glazed pottery, they're 8 inches tall. On carved teakwood stands, $15 a pair. Yamanaka, 680 5th Ave., N. Y.



For a very fragile young lady or a very precious old one, a mere breath of a blanket—scarcely noticeable except for its snuggly, Shetland wool warmth. For this is the featherweight champion of bed coverings—only 1 pound, 4 ounces, though it's 72 by 90 inches. $25. Chaise longue size, $15.50. Peach color. Maison de Linge, 844 Madison Ave., N. Y.



On every Christmas list there's an owner of an old farmhouse who devotes her life to seeking out authentic Early American atmosphere to fill it with. Write her off with the little smoking stand above, copy of an old candlestand. Hand-carved solid cherry. Antique finish. $2.50. Hand-hooked silk mat, 80c. Laura Copenhaver, Rosemont, Marion, Va.

If that lovely old family silver she cherishes so is lacking a piece or two, it would stun her with surprise and pleasure to find the missing numbers replaced this Christmas. Matching unusual discontinued silver patterns is a specialty of Julius Goodman & Son, of Memphis, Tenn. Above, a Louis XV table spoon from this establishment

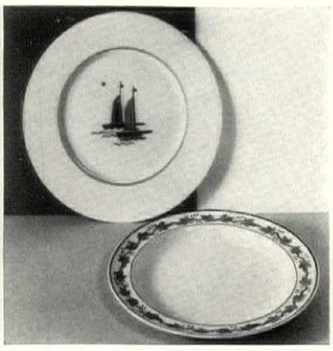
For the collector of Mexicana—two little pottery peons whose siesta is not disturbed by the fact that they serve as salt and pepper shakers meanwhile. Green, blue and black costumes. $1.25 a pair. Pottery dish, 13 inches in diameter, decorated with animal and bird motif. Green, orange, blue or black. $7.50. Old Mexico Shop, Santa Fe, N. M.

AROUND

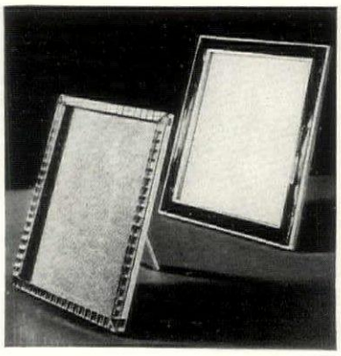
A VERY, very gentle hint to a lady who is always late for appointments would be a clock that not only kept good time but was so good to look at she'd be lured into consulting it now and then in spite of herself. Blue glass and mirror time-piece above. Engraved numbers. $9.95. White porcelain horse, $12. Peikin Galleries, 565 5th Avenue, N. Y.

AN opportunity to pick up an unusual gift is the exhibit this month at the Children's Centre, 106 E. 57 St., of *furoshiki*—hand-colored Japanese silk squares that, for our occidental purposes, look awfully well hung on the wall. Scarcely any two designs alike, but one may order almost any color. Approximately 27 inches square. $5.

FOR a nimble-fingered bridge enthusiast—a needlepoint bridge table cover she can make herself. Plain center; border of cards—large card in each corner already worked in petitpoint. Canvas with wool and complete instructions, $28.50. Background in choice of soft green, old blue or ashes of roses. Alice Maynard, 558 Madison Ave., N. Y.

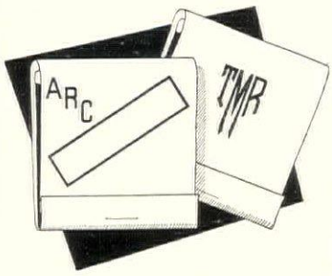


QUITE a large portion of Christmas wishes for a hostess will fit on either of these two plates. The tremendously smart modern boat motif is in red and gray on white. $20 a dozen. Tea size, $12. Ivy pattern, reproduction of an old Wedgwood design, $24 a dozen. Complete service in this pattern available. Mary Barlint, 797 Madison Ave., N. Y.



THIS Christmas, picture frames, like so many other accessories, are apt to be glass. Up front above, mirrored baguettes resplendent as the Russian crown jewels. $15. Next, frame of glass lozenges, glittering and colorful as the balls on the Christmas tree. Green, blue, crystal or topaze, $20. 12 by 14 inches. Elsie de Wolfe, 677 5th Ave., N. Y.

A SNIP of material from the room to which it is to be presented should be sent with the order for the hand-painted screen above, so the artist can use exactly the right colors in the motif. Simulated leather—shown in white with pale yellow, blue and gray decoration. Panels, 68 by 18 inches. $75. Venezian Art Screen Co., 540 Madison Ave., N. Y.



"DINNER IS SERVED"

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• Then, in the drawing room you'll want the Silver Monogram Matchbooks. Monogram, inside cover and match tips, same color. Colors: red, blue, green and black. "Owname" is the only damp-proof matchbook; the striking surface is protected.

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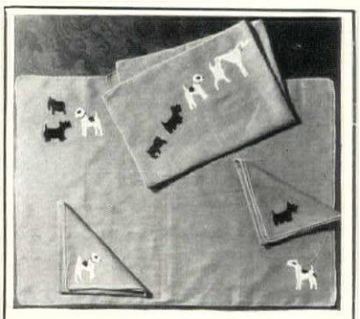

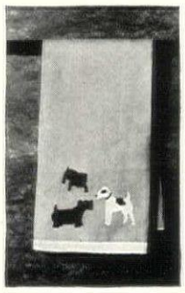

Putting on the dog! Who could refrain when the "doggies" — surprisingly lifelike—are hand appliqued on the finest French linen—luscious blue, peach, green and maize. Choice of tray sets in either design—"group of three" or "parade of four" as illustrated for $6.50 the set.

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Box of 6 ..... $10.50

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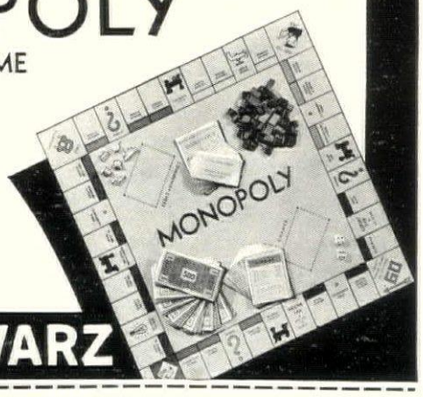

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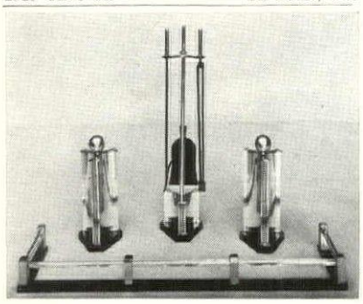

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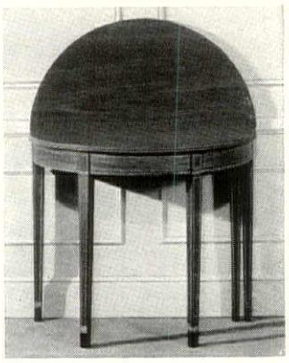

THIS beautiful half round Hepplewhite Card Table is from about 1760. It has the typical inlay and square, tapered legs of that period. It is 36" in diameter; 18" x 36" when closed; 29" high. Equally useful as console, side table or serving table.

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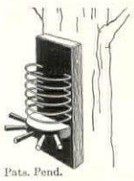

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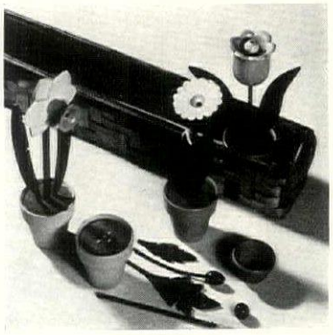

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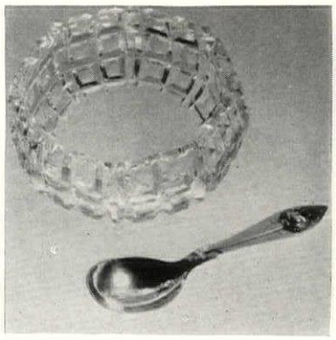


CRYSTAL bowl, diameter 5½ inches, $14. Hand-wrought silver spoon, $21.50. Georg Jensen, 667 5th Avenue, N. Y.

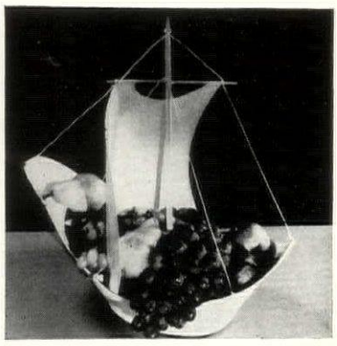
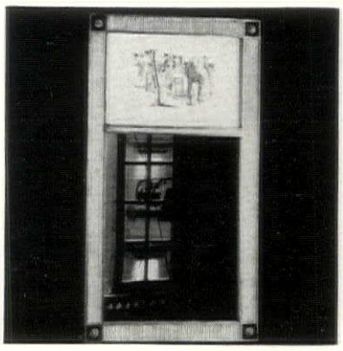


TABLE decoration for a hostess. White painted metal. $6.95. Lewis & Conger, 6th Ave., at 45 Street, New York



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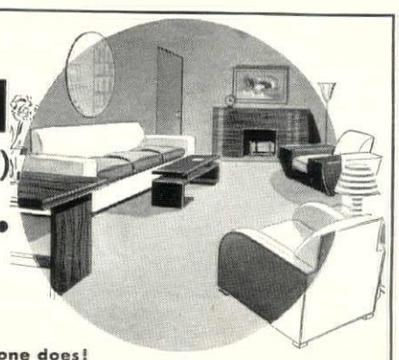

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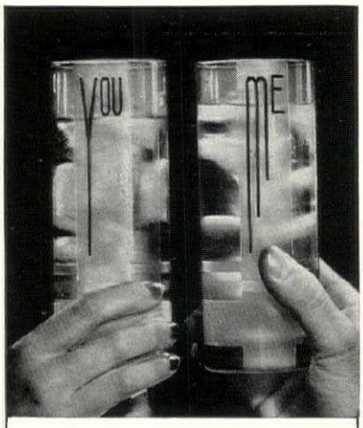

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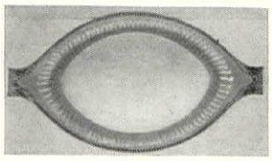

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Ch. Duke of Norka, owned by Mr. Frank M. Jeckel, is one of many Samoyedes that demonstrate how well the breed works in harness

Snow-White

Editor's Note: The Kennel Departments of The Condé Nast Magazines believe that first-class dogs at prices justified by what the buyer receives and the breeder expends are the best policy. We know that right breeding and right raising cost money and that they are necessary if the purchaser is to derive maximum satisfaction from the dog he buys. We therefore believe it a duty to our readers to accept no advertising from breeders who make a practice of charging less than the $50 which we consider to be a fair minimum price for the right sort of puppy.

One of the so-called foreign breeds that has attracted increasing attention in America in the last few years is the Samoyede (pronounced either Sam′ o yad or Sam′ yad), the reindeer shepherd and sledge dog used for centuries by the Samoyede people of Western Siberia.

The Samoyede is one of the oldest domestic breeds in the world. The Samoyede people, nomads of the country from Yalmal Peninsula to the Pechora, are a remnant of one of the earliest Mongolian tribes of Central Asia, and there is evidence that they migrated to the Arctic with their dogs at least one thousand years before the Christian era. They have been known to explorers for many centuries as mild, kindly people, manifesting extraordinary love for their beautiful dogs, which they treat as members of the family. Ages of sharing the table and the bed of his masters have given the Samoyede dog an unusual background of human association. Love and understanding of humankind and an unfailing sense of trust and loyalty are a part of every Samoyede dog's character through long ages of association.

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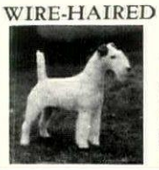

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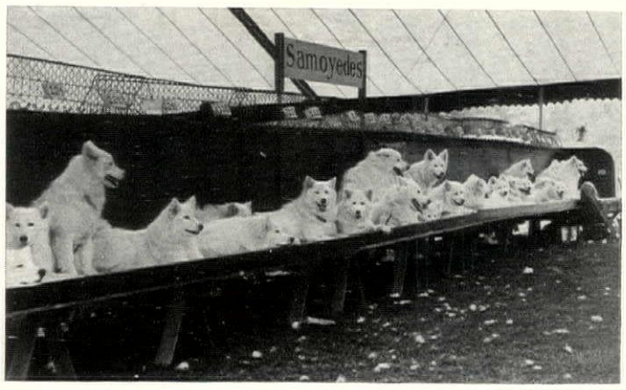

CHARACTERISTIC Samoyede poses and expressions as evidenced at last Spring's Morris and Essex Show. Photograph by courtesy of Norka Kennels

does not need it. In the work of reindeer herding in his homeland he has been educated to an almost unbelievable degree by voice alone. No Samoyede tribesman ever strikes a dog. In leading herds of deer across the trackless tundra and in defending them against predatory animals the dog is said to perform tasks beyond the wisdom and endurance of any other breed. With all his defensive strategy the Samoyede never becomes "snappy" and is always reliable as a child's companion. There is no record of a Samoyede ever turning in anger upon a human being.

These qualities of intelligence and endurance have led to the use of Samoyede dogs as transport by most of the important European expeditions to the Arctic and the Antarctic. Samoyede teams have made glorious history with Borchgrevink, with Scott, with Shackleton in the Antarctic; with Nansen and with Abruzzi in the Arctic. The American explorers Fiala and Baldwin also used Samoyede teams. Nansen's story of his Farthest North with Samoyedes on the first Fram expedition is an epic of dog valor that rings through the whole history of man's adventures in far places.

Most of the Samoyede strains of England and America are related to veteran sledge dogs of the several European expeditions. They carry the true Samoyede traits of physical vigor and splendid character, and are among the most desirable pets. They are affectionate always but never fawning; courageous always but never fighting except in defense; dignified always but full of play. Their outstanding virtue perhaps is their capacity for companionship—their quiet, friendly manner in all surroundings, whether at home or abroad, on their own premises or on the show bench.

(*Continued on page* 16)

CH. STORM CLOUD'S typical Samoyede head and ruff. Miss Elizabeth Hudson is the owner of Storm Cloud

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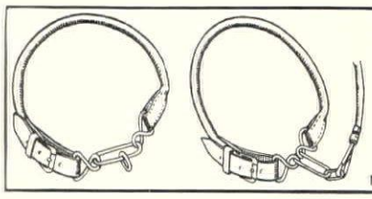

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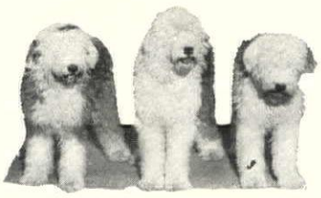
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MRS. ROLAND BAKER, Woodland Farm Kennels, North Hampton, New Hampshire

MISS EDITH BUCKINGHAM, Cleoftaegel Kennels, Sudbury, Mass.

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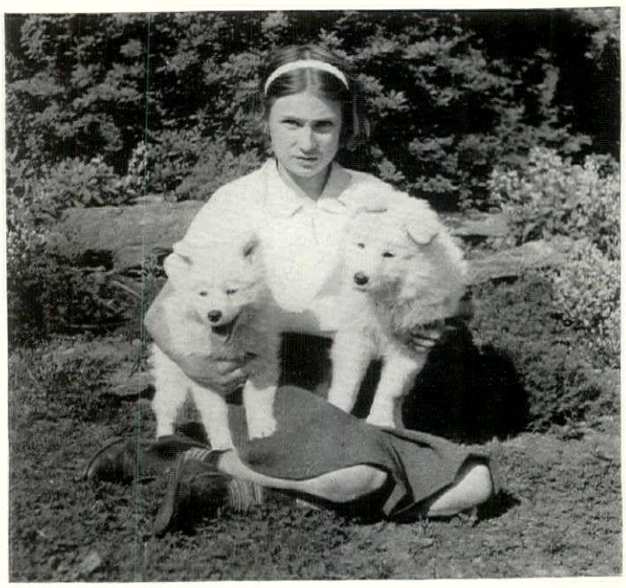

SAMOYEDE puppies are cute little rascals, appealing alike in their brightness and in the fluffiness of their coats. Courtesy of Mrs. Helen S. Harris

Snow-White

(CONTINUED FROM PAGE 15)

The Samoyede dog thrives in any climate. He can withstand the bitterest winter weather. In summer, when he has shed his woolly undercoat, his coarse outer coat seems to act as protection against the sun. The showy white coat is cared for without difficulty; it has no doggy odor and seldom requires bathing. The Samoyede looks his best with less attention than most dogs. The Samoyede is not only an extremely hardy dog, but he is naturally well mannered. He is not nervous, not a persistent barker. In dog shows with a thousand or more exhibits the Samoyede bench will be found the quietest of all. He can live in happiness and good health wherever he receives reasonably good care. His splendid body, built through the centuries of hard work in the bitterest climate in the world, is easily kept in fine condition. The Samoyede seems not to suffer many of the commoner dog ills.

The Samoyede is confused in some minds with the Eskimo dogs of Labrador and Greenland, and the various breeds of Alaska. But the Eskimo is larger than the Samoyede, weighing often 80 to 100 pounds, and is seldom even half white. Gray, black and tan are the Eskimo colors, as also of the Alaskan dogs. There are several white Siberian dogs somewhat similar in appearance to the Samoyede, but they are rare outside of their own country. The Samoyede is the only Siberian dog imported for domestic purposes, and the only Siberian dog recognized officially by the American Kennel Club.

There is only one Samoyede

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The Great Dane excels as a watch dog and guardian of property, is a gentle and faithful companion. Great Danes combine "nobility, size, power and elegance."

Great Danes come in a wide range of colors—*fawn*—light yellow to deep golden tan, *brindle*—same ground color with black stripes, *blue*—light grey to deep slate, *harlequin*—pure white ground with all black or all blue patches of medium size, and solid *black*. Males not less than 30 inches at shoulder and females not less than 28 inches.

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RIDGEREST KENNELS, Box 26, Route 1, Pasadena, California
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MISS FAITH HARRIS with Pedlar of the Arctic, a Samoyede of high quality imported from England. Photograph by courtesy of Mrs. Helen S. Harris

breed, only one kind of Samoyede dog—the real kind, of true work dog build. The tiny specimens of dog sometimes sold to the unwary as Samoyedes and sometimes mistakenly entered in the shows as such are not to be compared with the noble animal whose name they borrow. The Samoyede is not related to any other breed. He stands alone and on his own. He always breeds true to type, always shows his characteristic traits of build and of brain and of temperament.

GENERAL APPEARANCE—The Samoyede being essentially a working dog should be strong and active and graceful, and as his work lies in cold climates his coat should be heavy and weather-resisting. He should not be long in back, as a weak back would make him practically useless for his legitimate work; but at the same time a cobby body, such as the Chow's, would also place him at a great disadvantage as a draught dog. Breeders should aim for the happy medium, viz., a body not long, but muscular, allowing liberty, with a deep chest and well-sprung ribs, strong neck, straight front and exceptionally strong loins. A full-grown dog should stand about 21 inches high at the shoulder.

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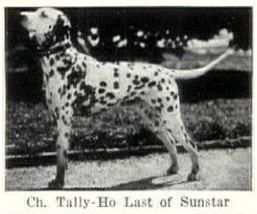

Ch. Tally-Ho Last of Sunstar

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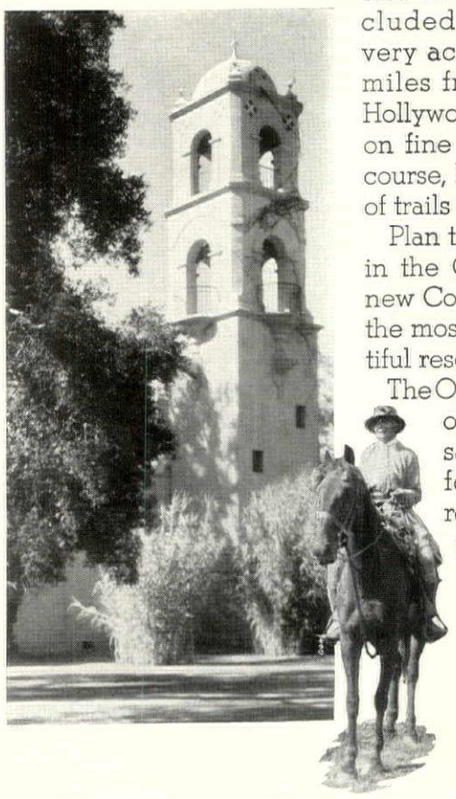

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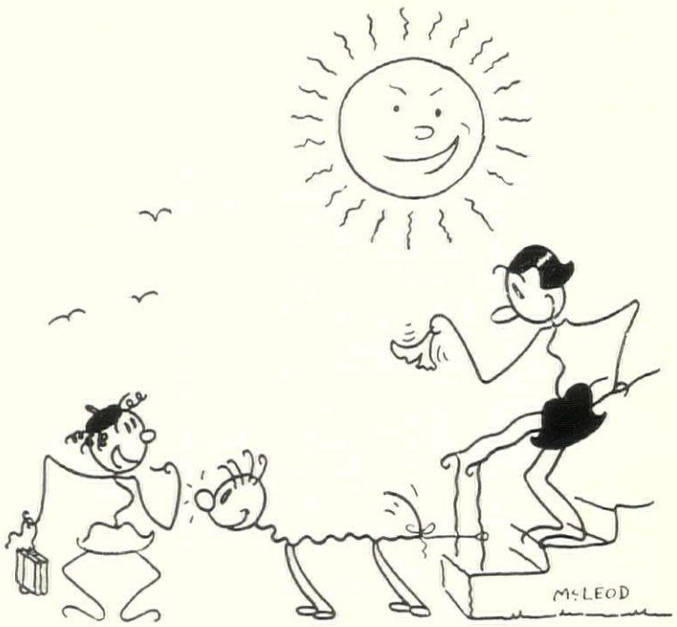

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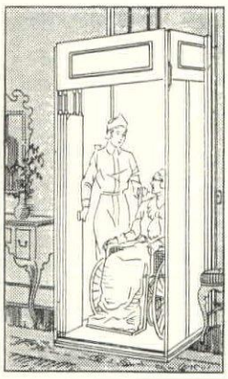

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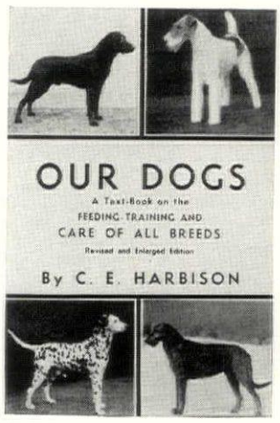

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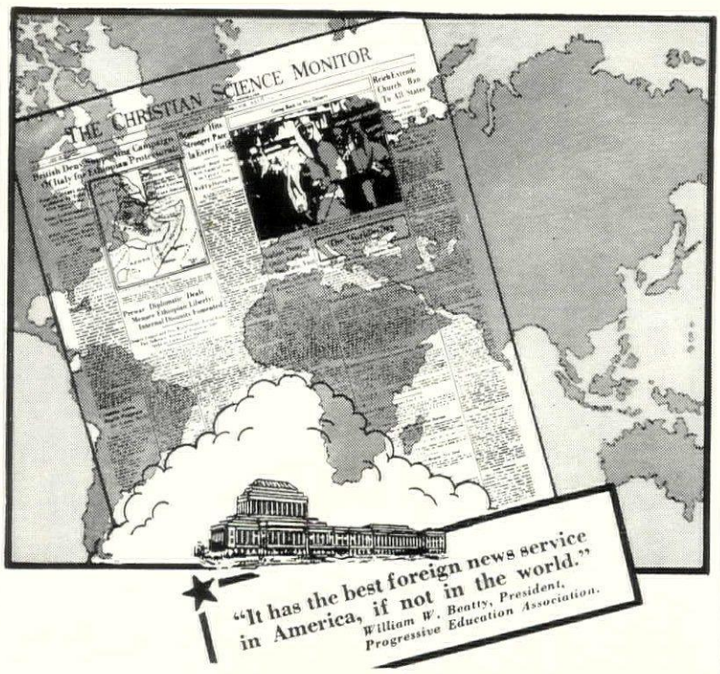

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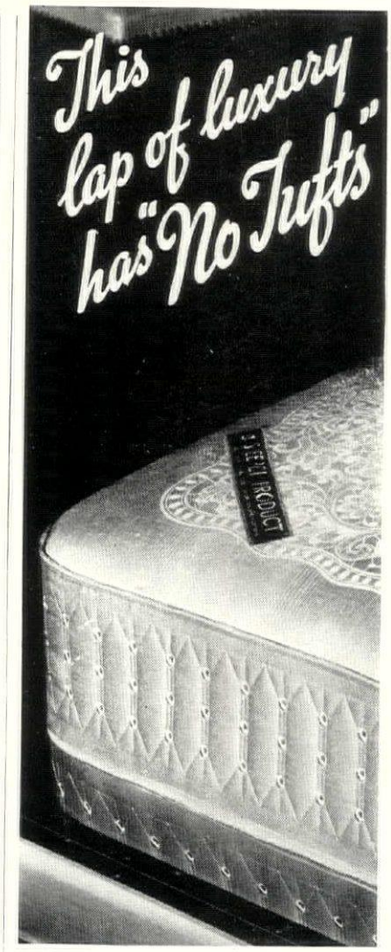

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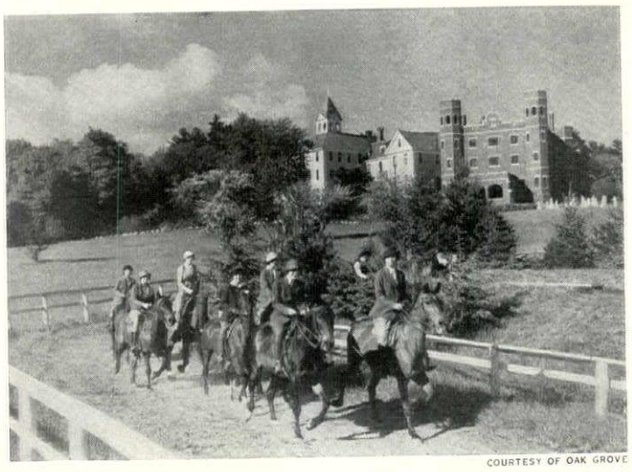

COURTESY OF OAK GROVE

We democratic Americans are frequently inclined to regard an insistence on "form" as snobbish and affected. If we get a thing done, we don't much care how it is accomplished. In England, of course, the attitude is exactly reversed. The way in which any matter is conducted is far more important than the actual accomplishment.

As a matter of fact, good form deserves more consideration than it receives over here. After all, the correct form for any activity—from horseback riding to working advanced calculus—generally turns out to be the most efficient. It may be harder to learn to hold a golf club or a drawing pencil the correct way, but it is easier in the long run.

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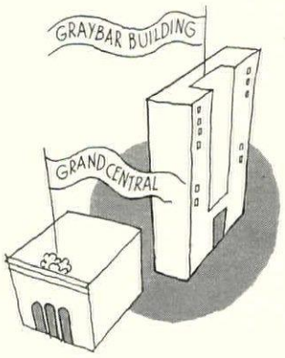

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8. Menus
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10. Servants
11. Entertaining in the Daytime
12. Entertaining After Dark, Part I
13. Entertaining After Dark, Part II
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15. Travel
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After a day of wind and weather, the Hunt Ball in a great English house assembles so many fair, untouched complexions that it becomes a veritable Yardley demonstration

DO NOT THINK for a moment that the simple regime the English gentlewoman accords her lovely complexion comes from lack of interest.

She's up and away with the field at dawn in the hunting season, surely—but haven't you heard of the almost startling make-up she wears?

When you see her late in the evening, fair as a Fra Angelico angel ruling a Hunt Ball, you realize that her fresh, unlined skin *must* have had her expert attention. For here is a charmingly worldly, dashing person. . . . If she needed *hours* to foster her beauty, you'd find her giving them gladly. But fortunately she and Yardley have discovered a better method. . . . Her skin stays fresh and lovely, even in her maturity, because she keeps the tradition of the simplest, most perfect beauty care.

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YARDLEY'S ENGLISH LAVENDER

THE BULLETIN BOARD

PROGRAM FOR JANUARY. Garden Club Chairmen, hectically searching for topics to discuss at meetings this month, might do worse than the following: (1) report on *Flower and Table Arrangements* by Esther Longyear Murphy (one of the most helpful books on this subject we've seen for a long time); (2) a short paper on disease-resistant plants and what is being done to make plants resist disease; (3) another short talk by a member on the Christmas Cactus and other succulents that can be grown inside the house.

PAUSE. Americans are such a rushing, slapdash race that they are rarely capable of enjoying pause. Yet the heart rests between beats and all Nature about us pauses between actions. Now one of the arts of pausing that we have to learn is pausing in traffic. When the red light is against you—pause. Why demonstrate your dodging ability, quicken your heart action and shorten your breath? These few moments of lingering on a curb can make the progress of the next few blocks more enjoyable. They are rest periods and should be taken as such. What's more, they give you a chance to say your prayers.

BATTLE OF THE BOTTLES (*Continued*). On this page in July we offered an explanation of the presence in and around Connecticut stone walls of broken bottles. It was to the effect that New England farmers made only intermittent efforts to be on the side of the angels, that some of them so clogged the wings of their spirits as to return home in what lofty people would call "an intoxicated condition," and, lest they be berated too fiercely by their wives, smashed the offending bottles against the walls before turning into the drive.

To this a Loving Reader has added a more charitable explanation. Not drink, says she, accounts for these broken bottles, but a stern New England sense of orderliness. "There were no unsightly dumps or private scavengers to take care of the refuse, and any materials such as bottles or crockery which would not burn were tucked away among the stones where they would not harm man or beast. They considered others and possible damage by cuts from broken glass." Our correspondent adds, "Now we find bottles thrown out on our lawn, and other people's tin cans and bottles dumped out upon our roadsides."

M. D. CRITICIZES. There were two adverse criticisms of our Building Supplement on Air Conditioning. One was from an advertising agency on the Pacific Coast which felt that we had not given proper attention to the value of ice as a cooling medium.

The other was from Dr. Bernard Gelfand Efron, of New Orleans, who took exception to a caption in which we wrote: "Where the irritant (of hay fever or asthma) is air-borne, the disease can be eliminated by the installation of air-conditioning."

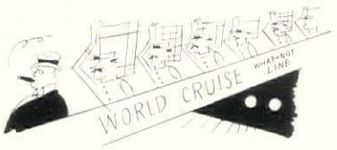
"This statement is misleading, false, erroneous, and contrary to medical knowledge and experience," writes Dr. Efron, "and if it was published with the view in mind to attract sufferers from Hay Fever and Asthma to purchase air conditioning equipment with the hope that such equipment will cure them, malicious. Asthma and Hay Fever are diseases that cannot be eliminated, the excitants of the paroxysms may be eliminated but the disease itself, the allergic state, is certainly not eliminated by air conditioning, and re-exposure to the substance to which the patient is sensitive will be followed by the renewal of the paroxysms."

We agree with Dr. Efron that our caption represented an over-statement. We have, however, referred him to the text of the article in which we made the proper statement: "Sufferers from hay-fever have found a source of real relief in air conditioning."

AMARYLLIS. Except in the South, where they can be grown out-of-doors, Amaryllis are generally cultivated in greenhouses and home conservatories. While they can be grown from seed (if one wishes to be patient for three years), it is best to start with bulbs which are potted two-thirds below the surface of the soil, the upper portion remaining exposed. They prefer a rich loam containing one-third manure with a handful of bonemeal to a pot. Give very little water until the bulbs start growing. Liquid manure can be fed the bulbs about once a week.

LIFE WITHOUT ENVY. What Shakespeare is to English speaking races Lope de Vega is to Spanish. Dramatist, poet, soldier, great lover, he lived a full and turbulent life, filled with all the romance that the Golden Age of Spain could supply. And from it all he attained a ripe wisdom. He wrote: "With a few flowers in my garden, half a dozen pictures and some books, I live without envy."

TO PESTALOZZI. With whatever lasting flowers there are, House & Garden this month would make a wreath for Johann Heinrich Pestalozzi (1745-1827), who was a market gardener turned schoolmaster or a schoolmaster turned market gardener; it is difficult to say which. Pestalozzi applied a better child psychology to his teaching than the traditional schools of his day, and thereby became one of the figures in 18th Century education. The children worked in the fields as well as the classroom, and so were to contribute to the upkeep of the school at Neuhof. While his students increased in weight and mental capacity, their work as market-gardeners did not pay for the school and Pestalozzi was obliged to abandon it. The market-garden school was only the first step in an extensive and brilliant educational career. Later educators have learned how to mix Turnips and Geography.



WHAT-NOT COMPETITION. The other day, in looking over the contents of a what-not in a Vermont farmhouse, we found the following treasures carefully preserved: a piece of the ruins of the Tuilleries with a certification of its authenticity by the French Government, a Roman lamp, a sliver from a Viking ship, the smallest dictionary, a carved scent ball from France, designed to hold aromatic herbs and flowers, two copies of Etruscan pottery, a slab of bird's-eye fossil from Derbyshire, a brick from the tower of the Church at Jamestown where Pocohantas was married, the Lord's prayer on a cockleshell, a miniature Venetian gondola, a piece of the Charter Oak and a piece of the first Atlantic cable, Norse spoon and fork made from fish bones, a piece of wood dated by burning with a magnifying glass at North Cape at midnight, a large Russian egg containing various fruits, one inside the other, an Early Victorian Dresden bouquet, two carved wooden figurines from Switzerland, Queen Victoria's gold jubilee cup, the Tsar's anniversary cup (at the distribution of which 4000 people were killed, so the attached tag states), an Egyptian necklace and a pair of lava candlesticks from Pompeii.

These items represented a generation of travel by that family, travel that had included France, England, Scandinavia, Russia, Italy, Egypt and some historic spots here.

Now, the editor of this august journal, feeling in an expansive and generous mood, proposes to hold a contest. It will be a what-not contest. He will award a first, second and third prize to those readers whose cabinets of bibelots hold evidences of the greatest number of countries visited. The prizes will take the form of a small contribution —and not too outrageously ugly, we hope—to the winners' collections. Send your lists to the Editor of House & Garden, 420 Lexington Avenue, New York City.

Sloane does both . . .

A budget library

This delightful library in the House of Years is a perfect example of Sloane elegance at little cost. The inexpensive pine walls are a rich background for the unpretentious but really charming furniture: Chippendale coffee table ($37.50), lily chintz love seat ($99), mahogany open-arm chair ($65), wing chair ($85), mahogany lamp stand ($35), and the newly smart hand-hooked rug ($69.50). Though Sloane budget furniture costs no more than "just furniture," it has this great distinction: Every piece is made under the direction of the Sloane staff of designers in Sloane's own workshops.

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And a living-room with antiques

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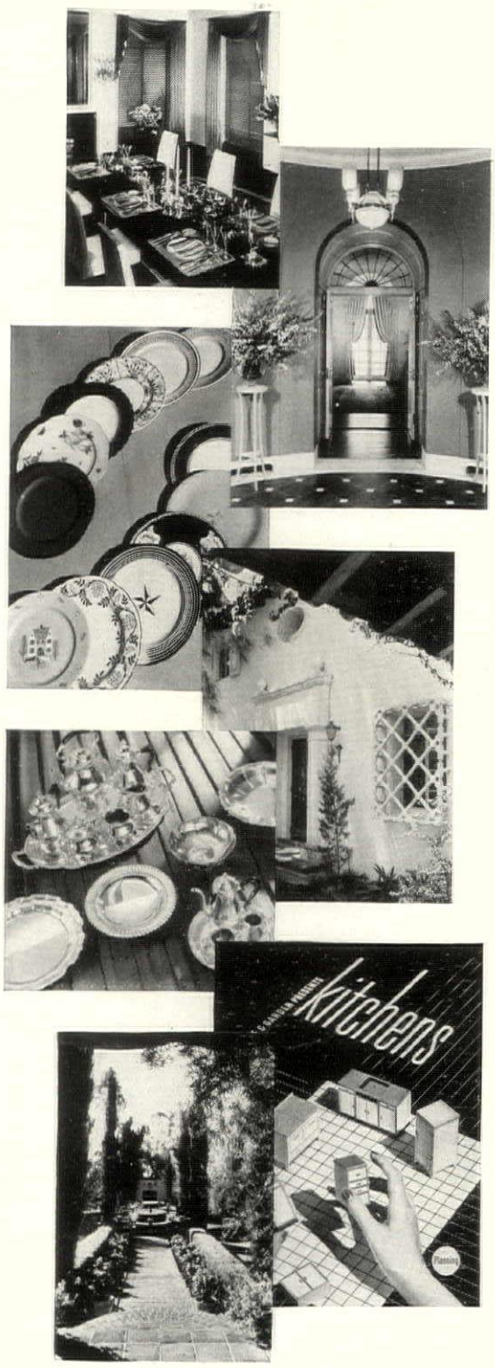
W & J Sloane are decorators to beautiful homes—large and small.

HOUSE & GARDEN



CONTENTS FOR NOVEMBER, 1935

Entertaining

PARTIES . . . 31
CENTERPIECES . . . 32
TRADITIONAL SILVER . . . 35
CONCERTO IN SILVER . . . 37
THREE PROBLEM PARTIES, June Platt . . . 38
DEALER'S CHOICE . . . 40
CHINA AND GLASS . . . 42

Architecture & Building

BESIDE A FLORIDA LAGOON, Russel T. Pancoast . . . 50
FAMILY ENTRANCE . . . 54
SITES AND NEIGHBORHOODS . . . 56
WINDOW RIGHTS AND WRONGS, Gerald K. Geerlings . . . 60
CHINESE CHIPPENDALE . . . 62
KITCHENS . . . 65
WHAT RATING WOULD YOUR HOUSE GET? John Cushman Fistere . . . 77

Decoration

MODERN DINING ROOM, Eleanor Lemaire . . . 30
MARYLAND COUNTRY LIBRARY, Schuyler & Lounsbery . . . 47
CIRCULAR AND COOL GRAY, Thedlow . . . 57
BRIMFUL OF FRESH COLOR . . . 58

Gardening

BOUQUETS DU JOUR, A. R. Stockdale . . . 44
NEW THINGS IN SHRUBS, Henry Teuscher . . . 49
GARDENING IN DRY CLIMATES, Marjorie and George Kern . . . 52
ACTIVITIES FOR GARDENERS . . . 78
THE GARDEN MART . . . 99

General Features

COVER DESIGN BY ANTON BRUEHL (Bourges Color Photo—Condé Nast Engravings)
HOUSE & GARDEN'S TRAVELOGUE . . . 6
SHOPPING AROUND . . . 8
THE DOG MART . . . 14
IN SUBURB AND COUNTRY . . . 18
WHAT ARE YOU INTERESTED IN? . . . 22
SCHOOLS OF HOUSE & GARDEN . . . 24
THE BULLETIN BOARD . . . 27
DOWN THE ATLANTIC COAST WITH KNIFE AND FORK, André Simon . . . 41
CARAFE ON THE TABLE . . . 46
RABBITS FOR THE SMALL PLACE, Richard Pratl . . . 64

RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
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BRUEHL-BOURGES PHOTO

CONDÉ NAST ENGRAVINGS

Mrs. Clarence J. Shearn's dramatic modern dining room designed by Eleanor Lemaire

Parties . . .

PROBABLY the best reason for giving a party is that you feel in the mood for one, but it can't be a success unless you make your guests feel the same way. Gaiety is catching. And while real gaiety is spontaneous and often spontaneous parties seem to go off best, you can't always count on it. Nor can you count on getting the guests you want. In most cases successful parties are preceded by careful planning.

Whether you have a new house or a new room or a new dress or a new relative to show off, or you are paying a hospitality debt, or celebrating anniversaries or holidays or even just entertaining people that your husband feels will be "good for business", preparation is essential. And if the preparation is carefully thought out, the party should go off on greased wheels. At no time ought they be heard creaking.

The first step is to get together the right people for the right occasions. Of course they should be people who speak to each other or are apt to. Or have about the same interests. There's no use trying to mix people who talk only business, for instance, with people who talk only gardening. Or people who have clashed for one reason or another. If the League of Nations can't get away with it, neither can you at a party.

Age has very little to do with congenial hospitality. Most men enjoy pretty young girls around, and even the staidest matron will purr under the attentions of an Adonis. Also, it is well not to entertain constantly in one little circle: such guests run out of talk too soon. Occasionally interlard old friends with new, or have a party where not a single old friend is invited. This helps a hostess' morale a lot—it gives zest to a party and she's never quite sure what the outcome will be.

Having selected the guests you want, date them by phone and, a little later, remind them of the appointment by correspondence. This gives a chance to trot out your very best stationery. Maybe it is just a note, or one of those engagement reminders on which you will fill in the guest's name.

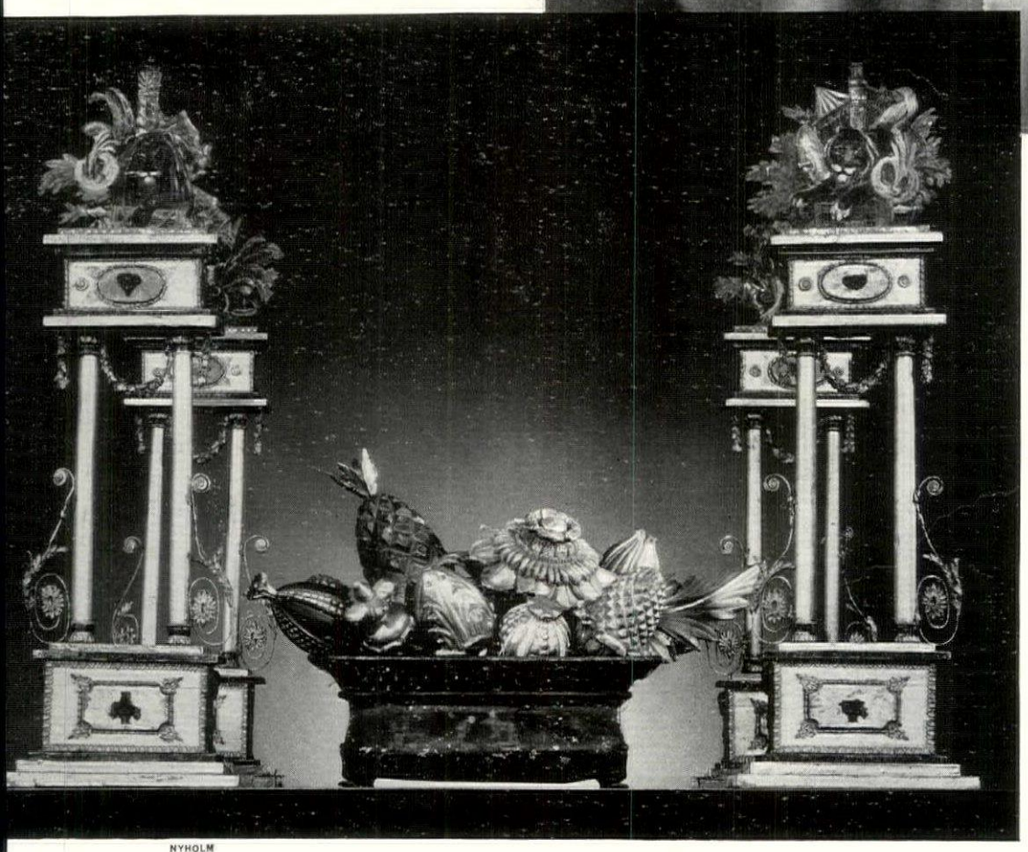
To describe the infinite variety of parties would fill a book. Tea parties, dinner parties, dinner before the theatre, supper afterward, luncheons, parties for guests of honor, parties with a serious purpose—we could go on filling pages with the different kinds. Let's stick to the good old dinner party because, since America is enjoying a Renaissance of better food and drink, the dinner party has come back into fashion again.

If you are taking guests to the theater, it is better to have a simple supper beforehand or else meet them at the theater and entertain after the show. It isn't fair to a good dinner to rush it for a rising curtain or fair to the play to troop in after the second act is well under way.

A dinner from which you aren't going anywhere afterward can be as simple or elaborate as the (*Continued on page* 89)

GET your party off to a good start by writing the invitations on one of these smart papers which show latest trends in color and marking. The newest shade is bois de rose, combined with white or deep red. Grays are particularly good, especially when marked in red. Lower-case letters add a refreshing modern touch. Beginning at top: fold-over note sheet, duplex border, lower-case initials. Next, same type with shaded letters. Dempsey & Carroll. Large fold-over sheet in the new bois de rose. Bergdorf Goodman. Center group. Another example in rose; gray, with effective red lettering; blue with shining white monogram. Dempsey & Carroll. Below these. Bold marking on dark gray single sheet. Bergdorf Goodman. Perfect country paper from Marcus. All are Crane papers

Center-Pieces

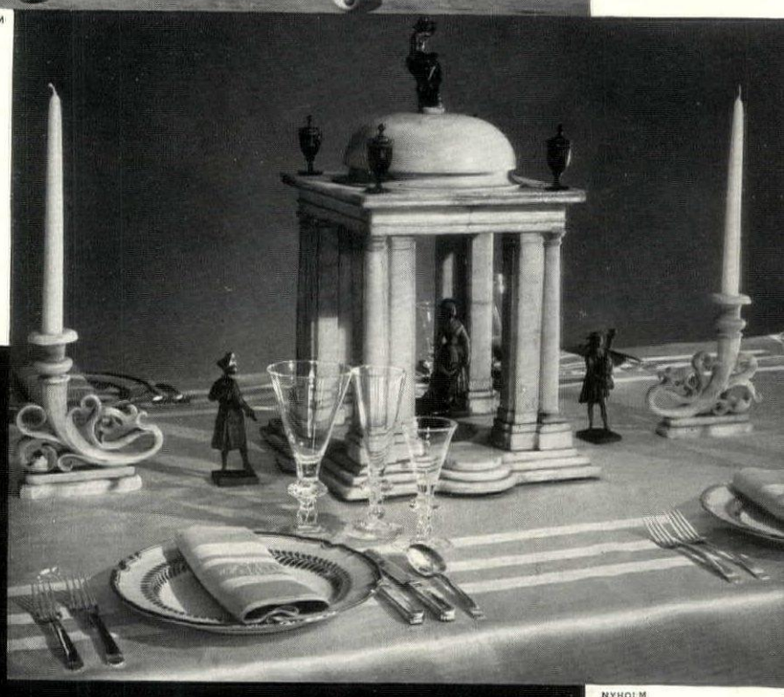


NYHOLM

HERE are five festive center-pieces for your party table that were devised without the aid of so much as a single flower. These decorative arrangements are full of ideas and show what you can do with charming objects artfully combined. Above. For a shining modern scheme look at this crystal and chromium épergne, lighted by concealed bulbs in the base. It stands on a mirrored disc and holds a collection of glittering crystal fruit; glass fruit and leaves make the candlesticks: From Irene Hayes. The linen is gray with silver spiral appliqués: Mosse. Left. An arrangement for a large table that needs an important center decoration. Tall 18th Century Venetian columns of gilded wood make a dramatic frame for a black and gold tôle basket filled with exotic fruits of carved and gilded wood: Josephine Howell. Center-pieces selected and arranged by Claire Kennard

PERFECT for a country luncheon is the arrangement of old English china shown right. The friendly duck sitting on a green cabbage leaf platter is a covered dish of yellow and brown Leeds pottery. Green and gold Chinese vases, making such a nice balanced group, hold red wine. On the emerald, leafy Rockingham plate is a little green head of lettuce—a covered dish of Meissen china: Westport Antique Shop. Wine, courtesy Reese Brothers. Classically lovely as the Greek goddess costumes of your guests is the 18th Century temple of creamy marble containing a bronze fountain and topped by bronze urns. The lady being serenaded by the gallant, and the other beseeching beau are French figures carved out of wood. Candlesticks are alabaster: From Ruby Ross Wood. The arrangement below adds a delicious piquant fragrance to the dinner table as the wood baskets hold Pomander balls made of dried spiced oranges encrusted with cloves. These and the tôle cheese dish, painted white with gay decalcomania flowers, come from Mary Chess. Crystal candelabra: Westport Antique Shop

NYHOLM



NYHOLM

ANTON BRUEHL

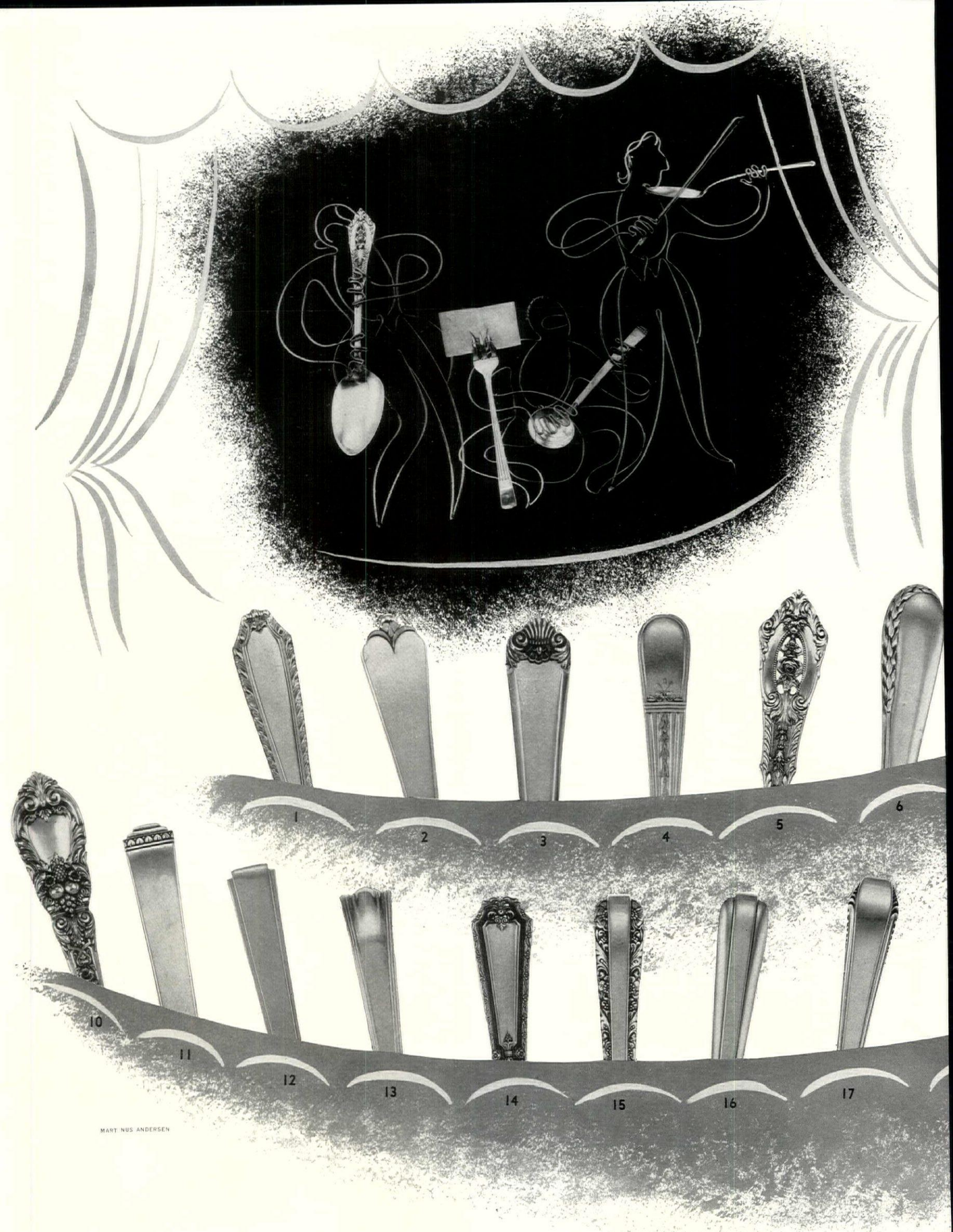
SHINING SERVICE IN STERLING

MODERN has come and modern may stay but the great decorative styles of the 18th Century go on forever. Nowhere is this more apparent than in the field of silver, where so many distinguished patterns hail from Georgian England. All is sterling above, starting with Gorham's beautiful Georgian tea set with heavy gadroon border. Below this, at left, one of those big flat dishes you can't afford to be without—a handsome Chippendale design from Frank W. Smith. The sandwich plate next has an effective modernized traditional effect of fluted border and beading: R. Wallace. Next, decorative pierced bowl from Towle and, at end, a very usable piece of Irish design from Watson. The after-dinner coffee set is Rogers, Lunt and Bowlen's Early American pattern

BIG SILVER news is the amazing variety of distinguished patterns in plate. Every need seems to have been thought of in these carefully made pieces, largely inspired by English designs of the past. Opposite, shining suggestions for buffet parties—practical, handsome, very tempting in price as all are plate. Starting the festivities is a Paul Revere punch bowl which comes on a tray with twelve matching cups: International Silver. The round covered dish with gadroon edge contains three compartments: International. Flanking this are a graceful shell dish with crest decoration, and a covered dish in shell and gadroon. These and the impressive candelabra come from R. Wallace. The coffee urn is a grand new Gorham piece. Additional silver appears on page 80

Traditional Silver...

FESTIVE BEAUTY IN PLATE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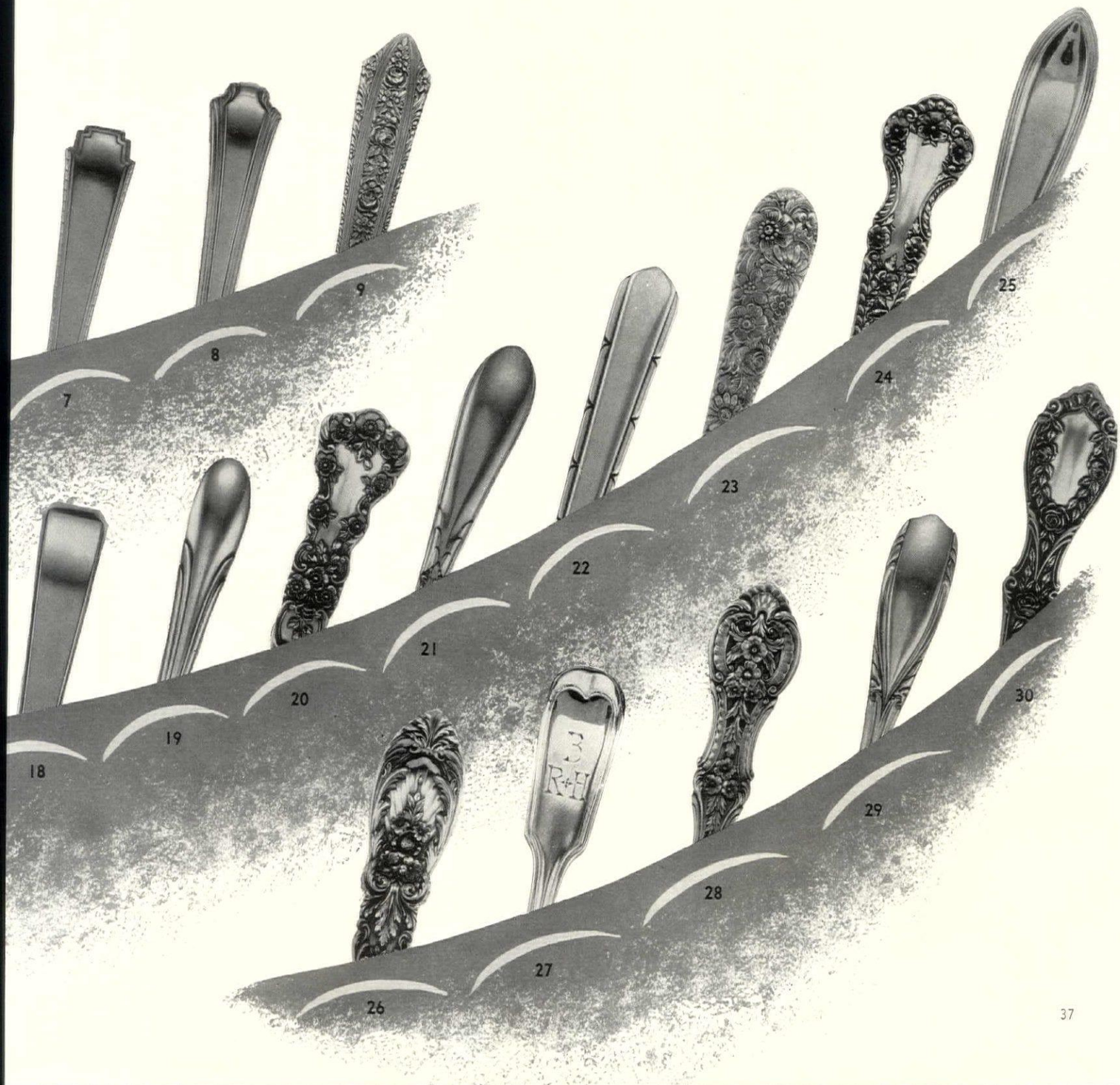
MART NUS ANDERSEN

CONCERTO IN SILVER

GATHERED in the audience at this special symphony recital are the distinguished personages of the smart silver world. The appearance of some is traditional—of others, new and different. 1, Hawthorn, with gadroon edge giving a thoroughly traditional feeling to the design: Reed & Barton. 2, Lotus, extremely simple and full of grace; 3, George II, restrained, dignified and sincere; 4, Dorian Rose, new and smart: all three patterns are by Watson. 5, Rose Point, appropriate for the table given to elaborate appointments; 6, Ultra, unexpected in detail, developed in silver plate; 7, Rhythm, the very popular and well-known pattern; 8, Georgian Colonial, justly well-known; 9, Normandie, with delicately executed all-over detail: the five designs in this group are by Wallace

SECOND row orchestra. 10, Charles II, regal in its elegance; 11, Regency, a fresh version of a period theme; 12, Modern Classic, sleek and simple; 13, American Directoire, ever popular: four designs by Rogers, Lunt & Bowlen. 14, Louis XIV; 15, Candlelight, with restrained ornamentation; 16, Aristocrat; 17, Cascade; 18, Craftsman; 19, Symphony: six designs by Towle. 20, Buttercup; 21, Rose Marie; 22, Remembrance, pattern developed in plate: three designs by Gorham. 23, Bride's Bouquet Repousse; 24, English Rose: both from Alvin. 25, Pilgrim, refined and graceful: F. W. Smith. Third row: 26, Richelieu by International; 27, Thread, 1847 Rogers Bros. new pattern in plate. 28, Springtime; International. 29, Polly Lawton; 30, American Beauty; both by Manchester



Three Problem Parties

"WELL, we're certainly in for it now, dear! Here's a letter from Aunt Sarah, saying she's coming all the way from her beloved Paris to visit us and will probably be here for the better part of November, if we can tuck her away somewhere. Imagine tucking away anything as formidable as Aunt Sarah! And do look at this, a letter from your Mother. It seems that the darling old minister who baptized you when you were a baby will be passing through New York in November and she would so appreciate it if we would do something nice for him.

"Who's your letter from, by the way? Your room-mate in college! The one in Australia? He's coming back and wants to meet the family, does he? Well, the more the merrier.

"Don't look so worried, dear—I'm not going to collapse and Marie won't either. We'll break the news gently with a nice little raise.

"Our French food's going to have to be very French, however. Can't put anything over on Aunt Sarah. She'll know the difference. We'll certainly have to give a lovely party for her. I know what we can have for dessert, anyway. Jean and Ray's Crêpe Soufflés ought to be grand enough to impress even Aunt Sarah. But what on earth shall we have for the rest of the party?—and what about the minister? Shall we ask him to come to Aunt Sarah's party or would he rather have a quiet, cozy little dinner with us alone? And what about George; is there anyone he would especially like to see; and what would be his idea of a good meal? Steak, French fried potatoes and chocolate ice cream? Well, that's settled—let's give it to him.

"Let's make out the menus right now. I think the minister would probably rather have a quiet little dinner. He can tell Aunt Sarah all about when he was in Rome. They'll have a grand time together. Just to give the meal an Ecclesiastical touch we'll start out with a Paradise cocktail. That ought to break the ice nicely. For the meal, Marie's potato soup, duck stuffed with a purée of green peas, glazed turnips, a bottle of Chateauneuf-du-Pape, Romaine salad and Pont-l'Eveque cheese, sliced raw pears in orange juice, Curaçao with cookies, black coffee.

"We'll be six for George's dinner. Let's have a delicious salmon and shrimp soup, a big, thick, juicy steak, brown on the outside and very pink on the inside, with a bowl of Bearnaise sauce and plenty of French fried potatoes, a carafe of our favorite red wine, a water-cress and beet salad, and the big melon of chocolate ice cream accompanied by coffee sauce. Black coffee of course.

"Aunt Sarah's party we hope will be French enough to satisfy her fastidious and experienced palate and yet contain some element of surprise. Let's make it a dinner for eight. We will serve a good dry sherry instead of cocktails. We will start the meal with Canadian soup maigre, scallops Almondine with a Meursault-Charmes 1923, roast pheasants and currant sauce with Chateau Lafite 1926, a salad of romaine and sliced oranges, crêpe soufflés and a well chilled Chateau La Tour-Blanche, 1929, coffee and old cognac."

PARADISE COCKTAIL. Put plenty of shaved ice in a shaker. Add 2 cocktail glasses of strained orange juice, the same quantity of apricot brandy and the same of gin. Shake well and serve.

MARIE'S POTATO SOUP. Peel and slice very thin 8 medium-sized yellow onions. Cook them very slowly in 4 tablespoons of butter until they become a delicate brown. This takes almost an hour. Don't try to fry the onions. The result is not the same. When they are cooked, add 8 medium-sized ripe tomatoes, sliced but not peeled, a good pinch of dried chervil, salt and pepper and 2 teaspoons of sugar. Simmer gently twenty minutes, then add 8 medium-sized potatoes cut up fine and 6 cups of boiling water. Continue simmering for about an hour until the potatoes are quite cooked. Put the whole through a very fine sieve. Taste and add more salt, pepper, and sugar, if necessary. Heat to scalding point and stir in a cup of cream. Serve in a soup tureen at table.

ROAST DUCK STUFFED WITH GREEN PEAS. First, shell 8 pounds of green peas and cook them in the usual way in salted boiling water with a pinch of soda. When cooked, drain well and pass through a fine sieve. In the meantime, peel and cook in butter and a little water 1 pound of tiny

Written and Drawn by Jane Platt

white onions until tender. Add these to the purée of peas and season well with salt, pepper and a lump of butter. Clean with great care 2 fine ducks, inside and out, wiping them with a damp cloth. Sprinkle the insides with plenty of salt and pepper, then stuff them with the peas and onions. Truss and roast in the usual way, placing in a very hot oven for about fifteen minutes, then salt and pepper them, reduce the heat and continue to roast for at least three-quarters of an hour more, basting carefully every ten minutes. Carve and serve with glazed turnips.

GLAZED TURNIPS. Peel 20 tender little white turnips, wash well and boil in salted water until almost done. Then drain and put in a frying pan with some very hot butter. Brown carefully, season with salt and pepper and a sprinkle of granulated sugar. Drain off the butter and add a little meat extract dissolved in hot water. Let simmer until almost dry or until the juice is reduced to a glaze. Sprinkle lightly with parsley chopped very fine. Serve at once.

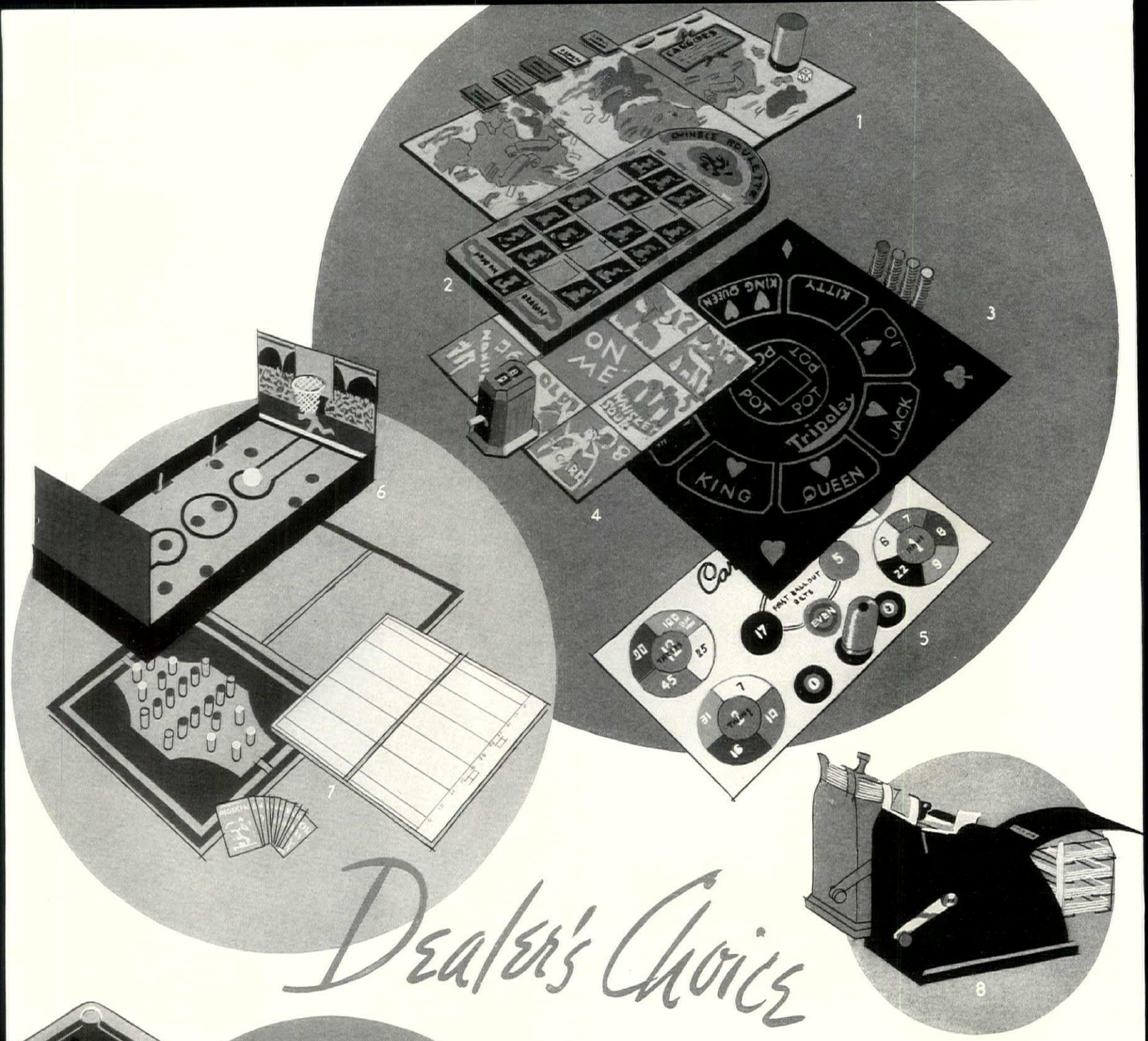
SLICED RAW PEARS IN ORANGE JUICE. Squeeze and strain 2 large glasses of orange juice. Sweeten with a tablespoon of powdered sugar and chill well. Fifteen minutes before serving, peel, core and slice very thin 6 or 8 large juicy ripe pears and sprinkle with a good tablespoon of powdered sugar. Add 2 tablespoons of Curaçao to the orange juice and pour over the pears. Serve in a white glass bowl. Cookies are good with this dish.

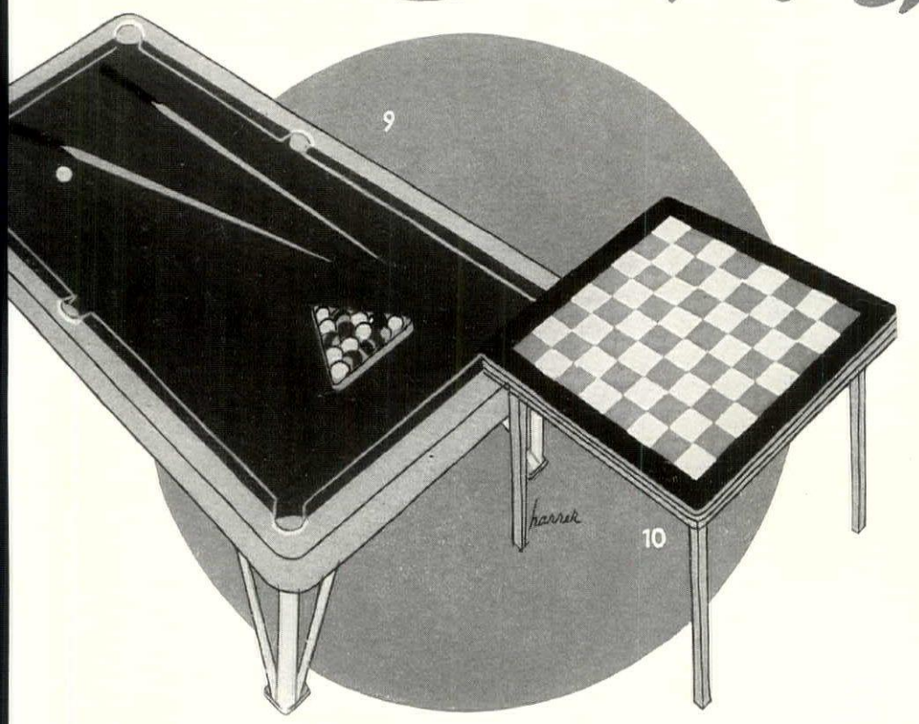
SALMON-AND-SHRIMP SOUP. Wash 1 pound of fresh shrimps in cold water, plunge them in salted water and cook ten minutes. Remove shells and intestines, which run from head to tail along the back of each shrimp. Be sure they are perfectly clean. Reserve 6 and put the rest through the medium grinder. Now open a small can of good salmon, pour off the oil and put it through the grinder, too, keeping it separate, however, from the shrimp. Now put 3 tablespoons of butter in an enamel double-boiler and add to it 2 small white onions, chopped fine, some freshly ground pepper and the ground shrimps. Cook a few minutes, then add gradually 1 quart of milk, stirring constantly. Cook for half an hour. Now, in another double-boiler, heat 1½ cups of thin cream, and when scalded add 3 tablespoons of the salmon and remove from fire at once. Slice the 6 whole shrimps lengthwise in three parts and put them in a small enamel pan with ¼ cup of dry sherry and heat slightly. Now add the salmon in cream to the shrimp soup, season to taste with salt, pepper and a dash of cayenne and, last of all, stir in the sherry and shrimps. Serve at once in a soup tureen with toasted pilot wafers.

BROILED STEAK WITH SAUCE BEARNAISE. If you want good steaks be sure you have a good butcher. Steaks should be bright red, the tender cuts well mottled with fat. The suet should be dry, crumbly and white. A steak is best cut about an inch and three-quarters thick. I prefer a T-bone steak. Light the broiler well ahead of time. For six people you will need a steak weighing at least three pounds. Wipe the grill with a piece of suet before putting the steak on it. Place the grill as near the flame as possible and sear quickly, then turn and sear the other side. Reduce heat slightly and cook not more than eighteen minutes in all. The steak should be turned frequently during the cooking, and not salted and peppered until five minutes before it is done. Place on hot platter, cut and serve at once together with a large bowl of Bearnaise sauce.

BEARNAISE SAUCE. Put 1 cup of tarragon vinegar in an enamel pan with 3 shallots chopped fine, 8 peppercorns, crushed, and ½ teaspoon salt. Place on fire and reduce until ¼ cup is left. Remove from fire and, when cold, add the yolks of 4 eggs, slightly beaten, and ¼ cup of butter. Put pan in hot (not boiling) water and cook, stirring furiously with wire whisk until thick. Remove from fire and put through fine sieve. Put mixture back in top of double-boiler but remove from fire entirely and add, little by little, 1 cup of previously clarified butter. When all incorporated, add three small branches of fresh or pickled tarragon, chopped fine, and stir in a teaspoon of beef extract dissolved in a few drops of boiling water. Serve at once in warm (not hot) bowl.

FRENCH FRIED POTATOES. Holland Potatoes are best, but (*Continued on page* 90)





HERE'S the latest game room paraphernalia—an antidote for every sort of dull moment and diversion for every taste.

Gamblers—aren't we all—go for the games above. 1. "Cargoes." Freighters race around the world. 2, 3 or 4 players. Macy. 2. "Chinese Roulette." One's fate determined by the turn of a card instead of a wheel. Abercrombie & Fitch. 3. "Tripoley." Three games in one—roulette, poker and Michigan. Macy. 4. "On Me." Divisions of betting field named for cocktails. Spalding. 5. "Carlo." Another exciting version of roulette. Abercrombie & Fitch.

Old "grads" do or die for dear old Alma Mater all over again at basketball and football games to left. For twosomes. 6. "Basket." Small ball manipulated by levers. Macy. 7. "Pigskin." Conceived by Tom Hamilton, Annapolis coach. Spalding.

For bridge there's a new machine (8) that shuffles and deals cards scientifically. Designed by Professor Woodruff of M.I.T. Abercrombie & Fitch.

The leopard changes his spots. The billiard table (9) changes its green top to purple, which is more decorative and said to be easier on eyes. Extra ping pong cover. Macy. 10. Something new in bridge tables. Zebra wood with walnut border. Lord & Taylor

Down the Atlantic Coast with knife and fork

André L. Simon, president of the Wine and Food Society, writes an appreciative diary of memorable meals and fine American fare

If it be sinful to make a god of one's belly—and it surely is—it is a far greater sin—at least in my own humble opinion—to eat and drink whatever comes your way without a trace of gratitude, of gratitude to God Almighty for His many gifts and to your own host or hostess, to your wife or your cook, whomsoever has been appointed by a divine Providence to prepare and dispense the good things of the earth. The greater the power of discrimination, of appreciation, the more spontaneous and the greater is gratitude. You cannot expect the deaf to be grateful to you for singing to them, but you can and should expect your guests, if they are blessed with taste and feelings, to notice and be grateful for the trouble that you have taken to provide an enjoyable meal for them. It is in this spirit of gratitude that the following notes were jotted down during a short visit to New York, Philadelphia, Baltimore and Washington, in May, 1935.

MAY 1ST. NEW YORK.

Consommé double Madrilène—Oeufs d'Alose Meunière—Baron d'Agneau Persille—Artichauts à l'Ancienne—Pommes Anna—Pâté de Foie Gras à la Gelée—Salade Verte—Soufflé aux Noisettes.

The two outstanding dishes of the dinner were the Shad Roe, just plain and perhaps a little too plain, with melted butter; and the roast lamb, which was as tender as lamb could be and of exquisite flavour.

MAY 2ND. NEW YORK.

Lampettes Béarnaises—Bouchées de Homard Newburg—Poussins de la Ferne en Casserole—Asperges nouvelles, Sauce Hollandaise—Fromages—Tarte aux Fraises.

The star turn today were the Poussins, baby chicks from a New Jersey farm, absolutely fresh and lightly cooked in butter without any of the paprika and spices indispensable—so they say—to render acceptable cold storage poultry cooked in a state of arrested decomposition.

MAY 3RD. NEW YORK.

Green Turtle Clear Soup—Broiled Shad and Avocado Pear—Anisette Soufflé.

The soup really wonderful: unctuous and light withal; the flavour quite delicious. The hot Avocado Pear served as one of the trimmings with the Shad was new to me and I did not like it. Maybe simply because it was new. I found it too rich, too oily and not as pleasant when hot as cold.

MAY 6TH. NEW YORK.

Blue Point Oysters—Shad Roe, Madeira Sauce—Long Island Ducklings—Wild Rice—Salad and Cheese.

The oysters were quite good in spite of the fact that there is no R in the month; I suppose that the legend of oysters not being good at all times had to be invented to make up for the fact that they cannot run away to sea, like shad or salmon, nor fly away like wild duck. The Shad Roe was the best that I have tasted so far; it was poached, which made it much more tender, and served with a cream sauce flavoured with Madeira, that went excellently with it.

MAY 7TH. NEW YORK.

Crab Meat Cocktail—Guinea Fowl en cocotte—Salad and Cheese—Café noir.

A short but perfect and most restful dinner. The crabmeat beautifully fresh and not swamped by tomato ketchup, a concoction that always makes me feel rather nervous. The Guinea Fowl was also just right, tender and tasty with a number of really fresh vegetables, freshly cooked and cooked with sense, not drowned in seas of boiling water.

MAY 8TH. NEW YORK.

Smoked Salmon—Poulet Bordelaise—Compote of Fruit.

The chicken was a real work of art. It had been slowly cooked in red wine with mushrooms, olives, onions, truffles and, above all, with true understanding of the importance of giving time to all those tid-bits to meet and mix and exchange compliments until they settle to a polite, harmonious, fragrant and excellent company.

MAY 9TH. NEW YORK.

Clear Green Turtle Soup—Broiled Baby Lobsters—Royal Squabs en cocotte Polonaise—Strawberry Cake.

The soup very good, the lobsters better and the squabs best, so tender and true, and none the worse for being a little on the rich side.

MAY 10TH. NEW YORK.

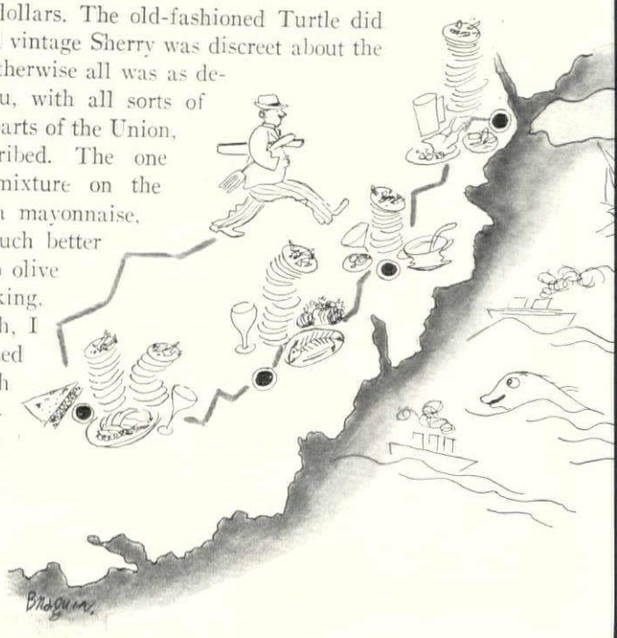
Clam Juice Cocktail—Soft Shell Crabs—Liver and Bacon—Salad.

The first two items were quite new to me, both distinctly interesting but the crabs the more enjoyable of the two.

MAY 12TH. PHILADELPHIA.

Old-fashioned Snapping Turtle Soup with fine old Sherry—Planked Chesapeake Bay Shad and Roe—Fresh Southern Cucumbers—New Bermuda Potatoes—Fresh Florida Peas—Fresh California Asparagus—Hearts of lettuce and sliced tomatoes—South Carolina Strawberries.

All this for two dollars. The old-fashioned Turtle did not snap and the old vintage Sherry was discreet about the date of its Solera; otherwise all was as described on the menu, with all sorts of vegetables from all parts of the Union, all fresh, as described. The one blemish was the mixture on the salad; it is called a mayonnaise, but it is ever so much better not called at all; no olive oil goes to its making, but linseed oil which, I am told, is not used because it is so much cheaper, but (*Continued on page* 91)

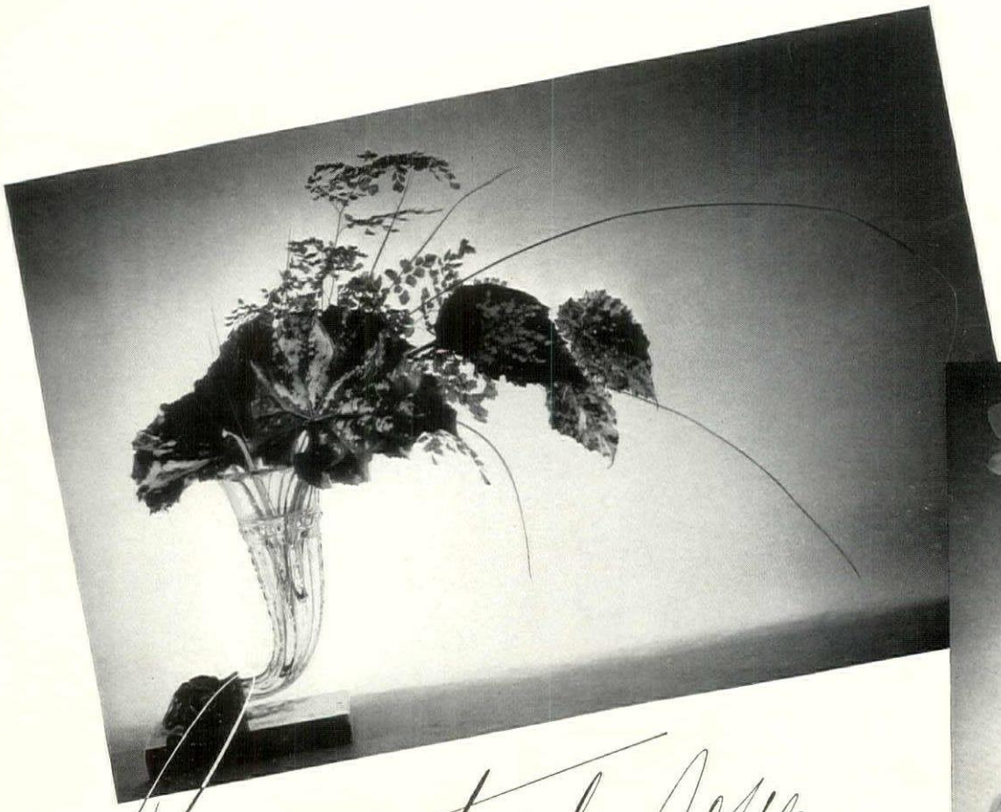


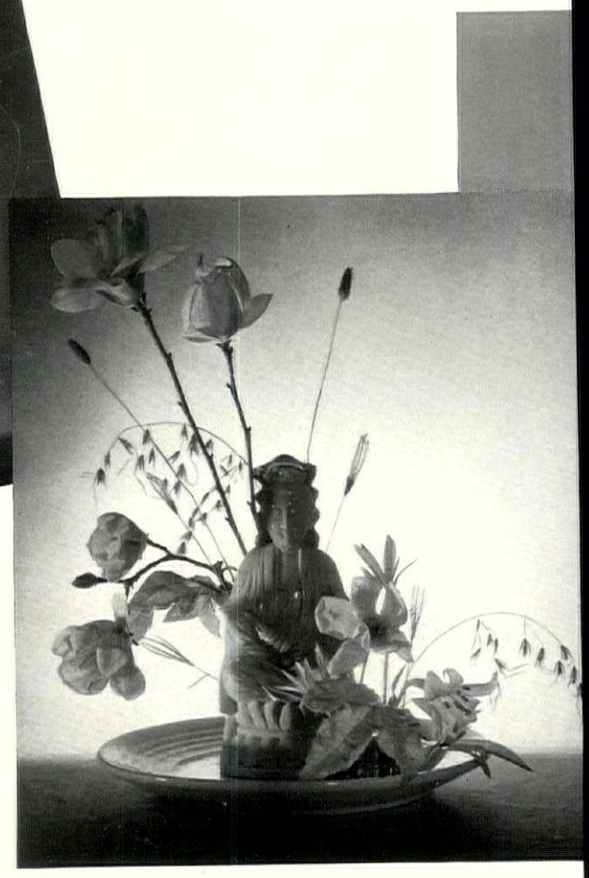
BRUEHL - BOURGES PHOTOS — CONDÉ NAST ENGRAVINGS

China and Glass

THESE festive new glasses start, at top, with a highball glass, sanded and cut: Altman's. The cut crystal next, for your best parties, is from Ovington's and, next, a charming ring-cut goblet from Altman's. The old-fashioned glass, pale aquamarine, is Orrefors. Macy has the "Teardrop" pattern next. Unpolished engraving in palm leaf design embellishes the glass from Marie-Berry, and gay blue banding decorates a glass from Carole Stupell. Plummer has the smart dot and swirl pattern. All come in other sizes. Square plate from Macy's is the new "Terrace" design. Bendura glass shell dish: Olivette Falls, and tall sapphire beaker for flowers: Arden Studios. The other vase is Pitt Petri's jewel glass. Group of decanters. Lalique design, black details and heavy ring-cut decanter: Altman's. Steuben makes the simple liqueur bottle; tall bottle, white stopper: Rena Rosenthal. Lalique centerpiece and candlesticks: Altman's

OPPOSITE. In this parade of new plates, you'll find designs for every type of table. Starting top of left row: English pottery in a striking crayon pattern, good for modern schemes. Open stock from Gimbel's. Next, smart modern design in the new maroon: Arden Studios. The pink and silver lustre Wedgwood china—an open stock service—and the polka dotted Spode plate are from Plummer. Gay for town or country is the Hungarian china with its decorative harvest of vegetables: Gerard. For a brilliant color coup consider the vermillion pottery plate hailing from Perugia: Gerard. Right row. New Spode for a Classic setting: Plummer and, next, smart coloring for a modern scheme: Macy's. The blue Crown Derby plate comes also in maroon. This, the Spode gold star and the Wedgwood lustre following are from Plummer. Modern house and garden decorates the plate designed by Ilonka Karasz: Saks-Fifth Avenue





Bouquets du Jour

by A. R. Stockdale

FRESHNESS and individuality in a flower arrangement may be achieved by choice of plant material and selection of containers. In the upper scheme on this page these qualities are produced by Begonia leaves, Pampas Grass and Maidenhair Fern; in the lower, by a white porcelain figurine with Magnolia soulangeana, Easter Lily, Grasses, white Fatsia and Oleander leaves

IN every household, the arranging of flowers occasionally seems to become a bit prosaic; every now and then some fresh note is clearly in order. A figurine may prove to be a blessing as a new stimulus; a new idea around which to build a bouquet. After a little, you will find yourself looking at your figurines and visualizing just how well they can perform for you in conjunction with floral material.

When flowers and figurines are combined, the color of the latter is the one toward which to build. With a varicolored subject it is best to repeat several of the colors in the flowers. However, it is advisable not to have equal amounts of colors in the bouquet. This blending of the center of interest with its petalled accessories will keep the arrangement a complete unit. A monotone floral setting, repeating the tone of a terra-cotta statuette, is handsome in pinkish hued flowers; or a *blanc de chine* figurine is lovely surrounded by an all white bouquet.

In the placement of flowers in this type of arrangement, the figurine will usually suggest the general line of direction to follow. By building to this movement with the floral plan, the design of the figurine is stressed. It is usually wise to counterbalance the vertical floral mass by a flower grouping in the foreground. A more finished arrangement results from this idea of both foreground and background placement of flowers, tending to relate the figurine to the floral units. At times the flowers may be secondary in mass proportion to the figurine. But the effect of a tiny figurine combined with large blossoms if often more decorative, taking on the feeling of a Pillement chinoiserie or a Louis XV pastoral.

The floral forms are more effective when not too massed in contrast to the solid unit of the figurine. It is best to consider the general mood of the figurine in the choice of flowers. A fragile bit of sculpture calls for fragile blooms and delicate plan in arrangement. The more solid statuettes can be embellished with less subtle forms. Grasses, tendrils, leaves and young shoots work in very well to give a variety of form. By removing the leaves on the flower stems, too, one can avoid cluttering the composition with unnecessary units. Very often the rural charm of grasses, because of their delicate tracery, will do more for an arrangement than any of the other growths.

Oiled clay or putty is helpful as a flower holder. By taking a small lump and puncturing its surface, one can get away from the often obvious evidence of the frog, especially in the foreground of the composition.

This definite bit of decoration will prove to be a very pleasing design; a new accent in floral arrangement. Amusing, yes, and attractive as a focal point in the room.

Another variation from the usual is found in bouquets of leaves. There is in them a freshness of appearance and a cooling interest, a complement to a room's inanimate accessories. And though the leaf bouquet has been (*Continued on page* 102)

HUMPHREY-STOCKDALE

On this page are two distinctive arrangements composed solely of foliage, and one employing flowers. The latter, at the upper left, has as central feature a Susi figurine, with Agathea, Iris, Bilbergia and grasses. Directly above, Papyrus, Canna, Rhubarb, Wild Cucumber and Christmas Cactus leaves, with grasses. Left, Fan Palm, Aspidistra, Cheese Weed, Papyrus and Cycas Palm. All have the merit of originality and obvious difference from the customary type of arrangement. Foliage, particularly, offers opportunity for the exercise of personal taste in design and in the combination of contrasting forms

CARAFE on the TABLE

When it comes to enjoying the amenities of life, people seem to fall into two distinct classes—those who relish life in sips and those who demand it in gulps.

The latter are like the farmer on the English estate. The master was giving his farm help a Christmas dinner. He provided plenty of beef and turkey and beer and deep-dish pies. Then, to top off the coffee, he ventured to give them Benedictine. The yokels wondered at the microscopic glasses and finally tossed them off. To one farmer it was just about the grandest drink that had ever gone down his throat. He caught a waitress by the sleeve and said, "Here, lass, bring me some of that in a mug."

Well, there are some things in life you drink out of mugs and enjoy full-throated and deep, and there are others from which the relish flees precipitately if you gulp them; and one of these is wine.

A newspaper columnist recently handed down the decision that Americans will never become wine drinkers because they demand their alcoholic stimulants in gulps. They want a quick shot. And when the effect of that one wears off, they'll take another.

This may be true of some people. It may be indicative of the rush and grab and confusion of life in great American cities. Hectic hurry, break-neck speed, noise and lots of it. Yet on every hand we see communities and associations combating this very gulp tendency. They are desperately trying to slow down the maniacal speed on our highways, tone down the noise on city streets and country roads alike, and the medical profession is constantly pointing to the mounting death lists of men and women in their fifties. Science has lengthened life, but it has lengthened it at the other end: we are saving more babies, but the speed of our work and living is killing off more people in middle age. Those who see the price being paid warn us to slow down, to stop gulping. They say that the American people should learn to take life slowly, to enjoy it in sips.

One of the differences between American and older civilizations is that the American takes his drinks standing up; the older and wiser people take theirs sitting down. It is the difference between an American leaning against a bar for five minutes and a German lingering an hour over a seidel of beer or a Frenchman over a glass of wine. Perhaps we Americans have to learn how to talk while drinking. We have to cultivate the habit of bibulous conversation.

Granted one has health and companionable friends, the three other necessary components to enjoyment are food and drink and conversation. Of food and conversation we have no space to dilate on here, because our main concern is with drink. Especially with wine.

To many Americans wine is a mystery. They either know nothing about it and hence avoid serving it, or do so in fear and trembling. Or else they know a smattering about it and so strut their scant acquaintanceship as to cast a cloak of hauteur around wine and wine drinking that gives the rest of their friends a marked pain. These amateur wine experts so far have done a fairly good job of talking the American people off wine. They and the price of wine. They have made wine drinking a precious custom for the few and the price has made it prohibitive for the many. Make wine drinking an ordinary habit, and it soon sheds its mystery. There is nothing more complicated about wines than there is about Roses.

To some people all Roses are the same—they are just Roses. Let a man or woman start growing them, and he soon becomes fascinated with the various kinds and how they grow and when they bloom and how they should be cared for. Because it believes that growing Roses is a habit conducive to happiness and health, the American Rose Society sets up as its slogan, "A Rose for every home, a bush for every garden."

Something like this should be evolved by those who believe that Americans must learn to take life slowly. "A carafe on every table" is not a bad slogan.

Nor is the infinite variety of wines, once one has embarked on the enjoyment of them, any less fascinating than Roses. To know the difference between a Claudius Pernet hybrid tea and a Countess Vandal, between a cluster Rose and an Irish single, is all part of the Rosarian's enjoyment. To know the difference between wines and their vintages requires no more intelligence than do Roses. And, like Roses, one should always be able to enjoy them.

Too many people believe that wine is only for extra occasions. Too many Americans, when they go to buy wine, aspire to buying only "great" wines. What we need are ordinary, sound wines for ordinary occasions and ordinary people. The carafe on the table should be no more an object for comment or pride than the salts and peppers, and certainly should serve no more unusual a purpose. There is a time and place for great wines, just as there are occasions and places for party dresses, white ties and tail-coats, but most of us aren't wearing them all the time. We need wines that go with soft collars and business suits. We need wines that fit the ordinary pocketbook and can be used meal after meal.

Throughout the ages wine and food have been natural companions. The one adds to the enjoyment of the other and the two, working together, bring on the glow of comfortable happiness that follows. Neither food nor wine can really be relished in a hurry. They both require time to make and prepare and they both are deserving of time in their consumption.

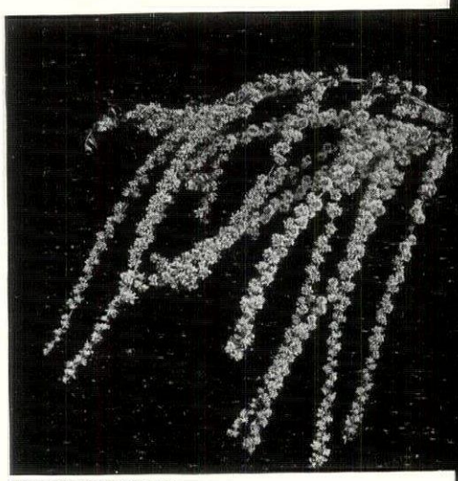
In all the books about wine you will read that in serving it the glass should be filled only little more than half-way. This is to allow room for the bouquet to rise and be enjoyed. It might also be added to the sum total of wisdom of those who relish life temperately that the carafe should never be empty and the glass never entirely filled.

—Richardson Wright

DRAWN BY DAVID PAYNE

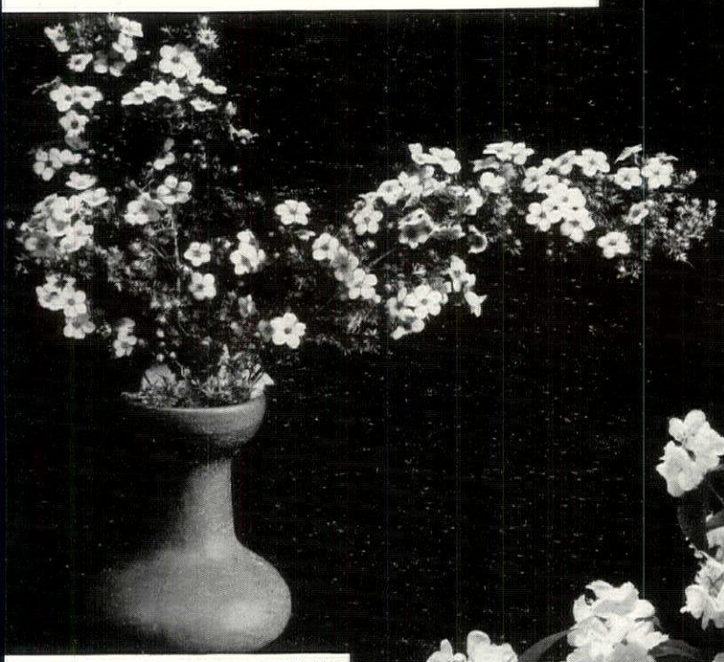
EACH room should have its own character and color, and you should be able to pass from one to the other as from one personality to another in meeting friends. This is the secret of the charm in the library and living room of Point Farm, Calvert Co., Md., home of Jefferson Patterson. Gertrude Sawyer, architect. Schuyler & Lounsbery, decorators

Maryland country library



BUDDLEIA ALTERNIFOLIA

TOP: WATSON'S SPIRAEA. CENTER: HYDRANGEA ARBORESCENS. BOTTOM: SPIRAEA BUMALDA ABORESCENS



POTENTILLA FRUTICOSA PARVIFOLIA

LEFT: MOCKORANGE VIRGINAL. UPPER RIGHT: FAVORITE, RED-BERRIED ELDER

New Things in Shrubs

By Henry Teuscher

SPIRAEA TRICHOCARPA

MANY new plants of great garden merit have in recent years been introduced into cultivation, especially from Asia; others—some of them old-time favorites—have been greatly improved for us through cross-breeding and selection by the nurserymen of many countries. But, in spite of all the colorful descriptions and enthusiastic recommendations which are constantly being published about them, there is a strange reluctance on the part of the American gardening public to grant these plants a place in the garden. Some of the very best of these new varieties are still much too little known.

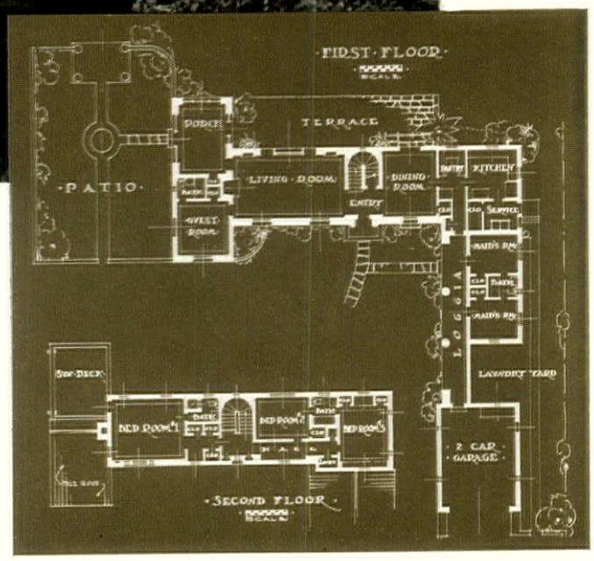
There is always, of course, a certain risk involved in planting a new plant which may have special requirements not known to us. It is easier to follow the line of least resistance and to get instead an old and trusted, although frequently inferior variety. But without risk there can be no progress, and is not the fascination of trying something new a reward in itself?

A good example of the sad indifference of a large part of the gardening public is supplied by the Mockoranges (*Philadelphus*). Frequently nurserymen friends have complained to me that people are ordering Mockoranges from them without specification of the kind, sometimes by the hundred lot. All they are interested in is the price, which must be the lowest possible. They do not realize that there are more than 100 different species and varieties of Philadelphus in cultivation from which they might choose a different one for each of a hundred different purposes; and that the newest and best kinds, naturally, are higher priced and are worth the higher price. Still less are they aware of the fact that some of the new hybrids—originated by the famous French plant-breeder Lemoine—are as far superior in beauty to the common species as our garden Roses are superior to the wild Brier. There are varieties which are so floriferous that their leaves and branches actually disappear under the snowy white blossoms, and the flowering period has been so far extended that it is possible now to have Mockoranges in flower from late in May until the end of July and even the beginning of August.

One of the very best varieties, and one that is readily obtainable everywhere, is the hybrid *Philadelphus virginalis* Virginal, with large, semi-double, sweetly fragrant flowers which are produced in the greatest profusion. Two others of more recent origin, which may be mentioned as outstandingly fine, are: *P. polyanthus* Favorite and *P. cymosus* Atlas. Both of these, however, are just commencing to get into the trade and are still difficult to obtain. Favorite has single, cup-shaped flowers, while the flowers of Atlas, which are single, open flat and, reaching over two inches in diameter, are the largest in the genus.

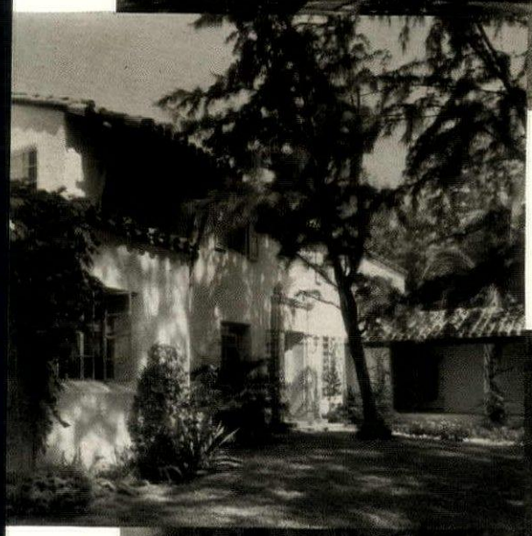
Very beautiful, furthermore, is the hybrid *Philadelphus purpureo-maculatus*, also originated by Lemoine. From one of its parents, the western American *P. coulteri*, it has inherited the striking purple blotch at the base of each petal, which is a great asset; but, unfortunately, most of its forms have also inherited the tenderness of this species. Only one of them, Belle Étoile, proved itself perfectly hardy during the severe winter of 1933-34, and therefore deserves to be noted as the best of this group, so far. (*Continued on page* 100)

MOCKORANGE BELLE ÉTOILE



Beside a Florida lagoon in

a grove of Australian Pines



THE stucco-walled Mediterranean type home of L. W. Ernst at Miami Beach, Florida, has been set down in a heavily wooded section that borders on one of the lagoons. The main portion of the house is well back on the plot; from one corner a long, narrow service wing faced with an attractive loggia advances to the road's edge. At the opposite end is a walled patio, and the rear is faced with an awning-covered flagged terrace. From here a broad lawn goes down to the lagoon.

On the facing page is a close-up of the principal entrance to the house, with detail a somewhat modernized version of the classic. At the left, on this page, are two views of the front, each looking toward the entrance door from opposite sides. Below is the rear.

The entrance hall is also stair hall. To the left of the entry is the living room, with a semi-enclosed porch and a guest room and bath behind. To right is the dining room and beyond it pantry and kitchen and two maids' rooms. On the second floor are three bedrooms and two baths. Russel T. Pancoast was the architect of this house

S. H. GOTTSCHO

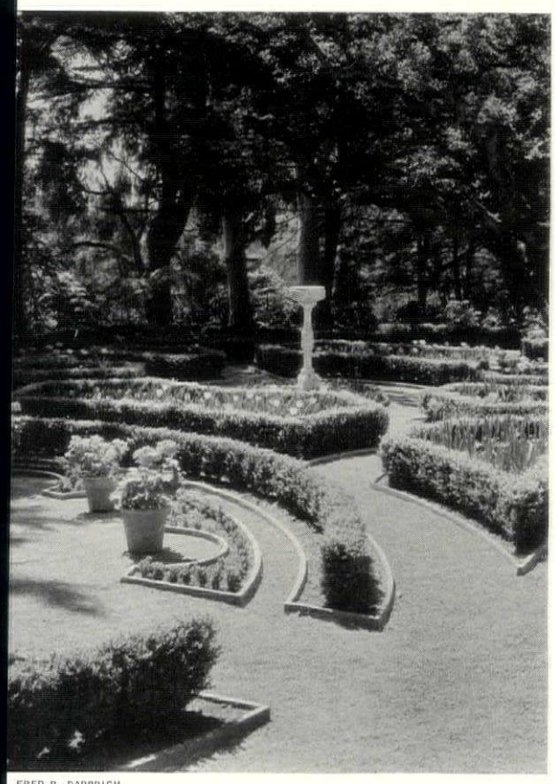
GARDENING IN DRY CLIMATES

By Marjorie and George Kern

J. WALTER COLLINGE

GARDENS in dry regions should strongly emphasize design, since the climate precludes luxuriant plant growth and so increases the importance of purely man-made effects. A certain austerity pervades an arid country and should be reflected in its gardens as a matter of course. Any attempt to imitate an English type garden, for example, is bound to fail. What water is available must be concentrated where it will do the most good, both to the plants and as a visual feature of the plan

LEFT: Cypress, low hedges, Petunias and potted Cacti mark the garden of the Misses Burke in Santa Barbara, Cal. George Washington Smith, landscape architect. Above: one of the two blue and white Telavera tile fountains flanking the front entrance of the Burke residence. Opposite page, left: Part of the bulb garden of Mr. and Mrs. Kirk Johnson, Montecito. A. E. Hanson, landscape architect. Right: Mrs. Oakleigh Thorne's formal and perfectly balanced garden at Montecito



FRED R. DAPPRICH

KARL OBERT

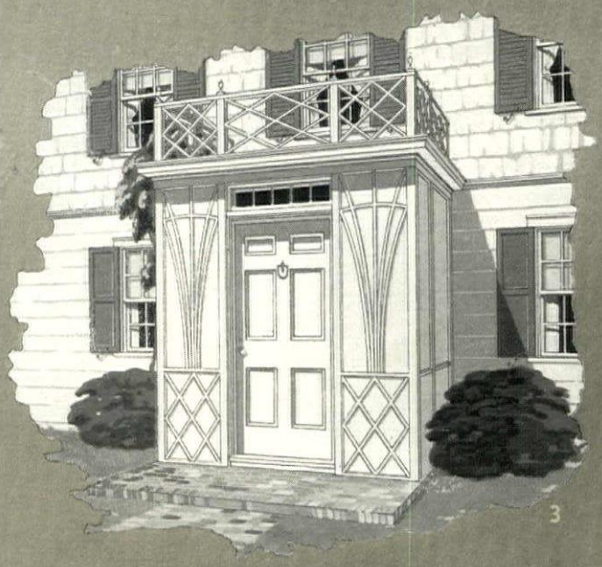
IN ARID countries the art of garden making is design-conscious. It has to be, because the character of the land demands it. In the wet climates of the eastern United States and England a garden can get along without design if need be, and still have considerable success, for Nature is satisfyingly beautiful in itself. But in the dry climate of the Mediterranean and our own Pacific Southwest, Nature is austere and uncompromising. The fields are brown much of the year, the landscape is without intimacies. Nature is not vulnerable in these countries: you cannot go out and bring its best features into your own small plot of ground, because the best features are space, and distance, and strongly colored mountains silhouetted against a sharp sky.

The naturalistic treatment is weak and ineffective in such a setting. Only in exceptional cases does the surrounding country offer inducement as a model to be copied, and to attempt a reproduction of an eastern landscape is unwise under adverse climatic conditions. The imitation looks obvious and does not ring true. It is far easier, as the Mediterranean peoples have known for centuries, to make a success of a frankly man-made garden based on a virile man-made design. Any plot of ground allowed to show the accent of man's hand and the full power of his brain achieves a character and distinction rarely attained by a simulation of Nature's aimless vagaries. In dry climates the only sure road to success is to abandon the romantic ideal of the naturalistic English style, view the limitations with a realistic and rather practical eye, and set out to create something of sincere worth within them.

The garden builder who, instead of inviting Nature into his private scene, more often shuts out the surrounding fields, has a special problem. His problem is primarily architectural, since he starts from scratch and cuts his picture out of whole cloth. Working with materials quite different from those of the gardener in moist climates, he depends more on permanent structures for his effects, on walls and pergolas and ornament of brick and stone and tile, than on plants alone. Not that he doesn't try for lawns and flower beds; but in southern California where the development of styles through trial and error may serve as an object lesson, the trend is turning away from these luxuries—in any quantity, at least. People have discovered that they are expensive and difficult to keep in good condition and, under the recent influx of inspiration from Spain, that more charming effects better suited to the landscape can be had without them.

The garden made under a hot sun and watered by hand is a very personal affair, built on a wholly human scale. Based on a geometric plan, laid out with T square and triangle, it is developed by axes and cross axes, terminating features and accents. And after the rules of balance and symmetry have been learned, thoroughly absorbed until they are part of the builder's unconscious equipment, then he must learn still further, to know enough to break them when occasion demands it. And occasion rather frequently demands it, if the garden is to have warmth and charm and informality. In order to combat the innate fear of formality, which is the special property of a race of nature-lovers bred in the (*Continued on page* 99)

Family ENTRANCE



1. Spanish porches are frequently of rough-hewn timber with red tiled roofs, which, against the white walls and the green tropical foundation planting, make a colorful picture. On either side are whitewashed seats backed with plant boxes. This porch can be built for approximately $375

2. On either side of the entrance door to this concrete-walled modern house a powder room and a lavatory are located, enclosed by the practical and interesting appearing translucent glass brick. Rails and supports are stainless steel. Cost of building this porch comes to about $575

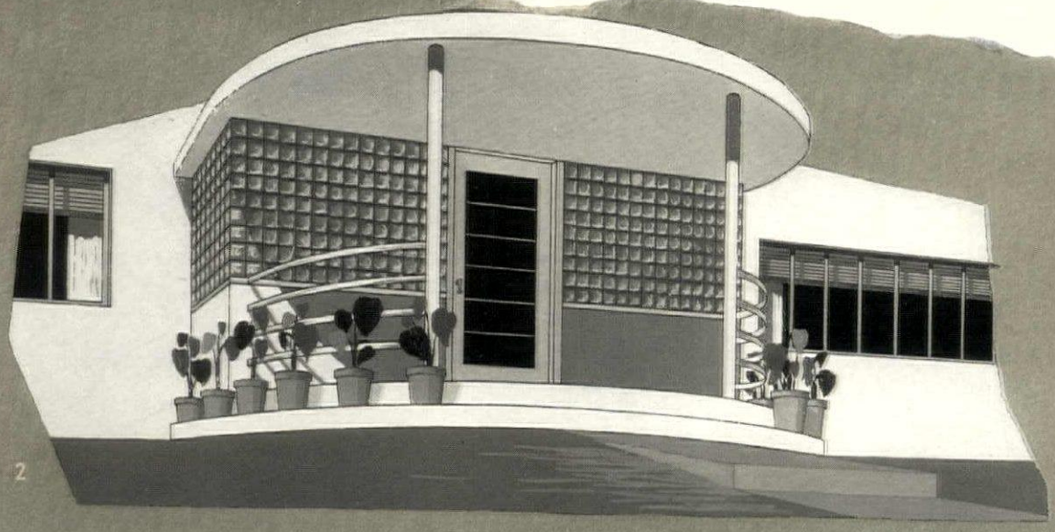
3. In areas where the vestibule makes for greater warmth in a home, this porch with its brick terrace in front and open deck above will make an interesting addition. If desired, shallow closets for coats could be built in at either side. $325 is the approximate cost of this vestibule-porch

4. Wrought-iron porches can be built in a great variety of manners. There is hardly a house of Colonial, French or Georgian design to which a wrought-iron porch could not be appropriately added. They look best painted black against a light-walled house. This one would cost about $350

5. This Colonial entrance combines attractiveness with utility. Space on either side of the door gives welcome closet room. One for coats and the other, perhaps, for games. Or if the plan of the house brings one of these closets in the kitchen, it can be used for brooms. Cost, about $250

6. With its rough-hewn timbering, slate roof and flagstone floor this English half-timber porch makes an inviting entrance. Note the interesting treatment of brick, in herringbone pattern, and the engaged turnings on either side of each opening. It could be constructed for about $450

7. No other entrance porch can so combine grace and dignity as the one of Classic origin. Although usually thought of as two stories high, the colonnaded entrance can be interestingly designed for a one-story house. This little composition of columns and pediment can be built for about $375



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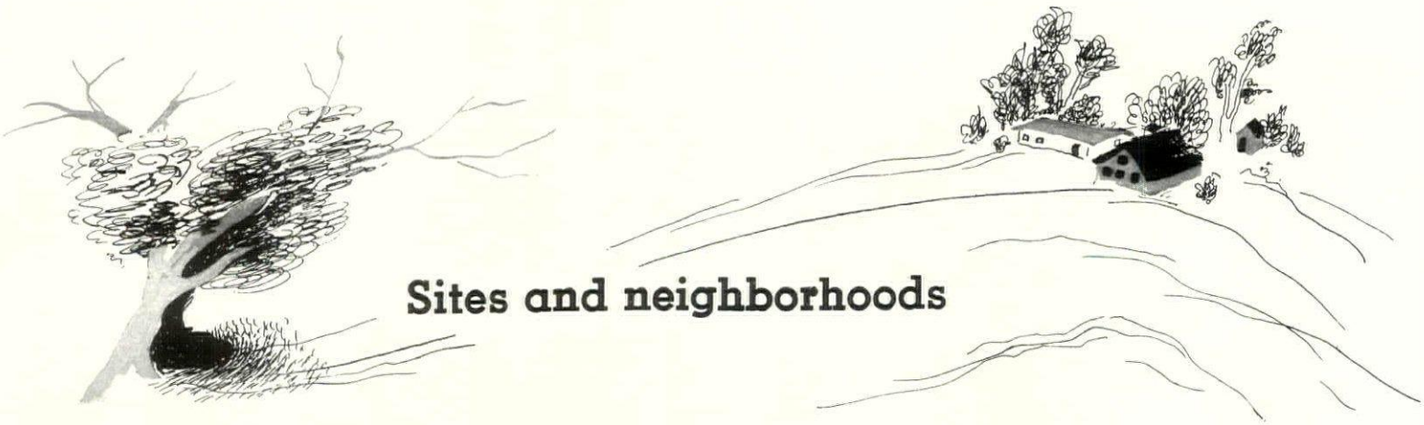


Sites and neighborhoods

A second informal conversation on the things to think about before you build

LAST month we left off by saying that before you start building a home you should first look up your grandparents. Having completed this investigation into the sort of person you are—which will help decide the sort of house you want—the next step is to find the neighborhood that offers the highest percentage of qualities you consider desirable. The following step is to search for the site that will suit the type of house you have set your heart on building.

Of course, very few of us have the chance to select the exactly perfect neighborhood or the ideal site. We usually have to squeeze our dreams into the restricted mould of realities. By investigation beforehand, you can avoid regrets. It is better to prevent a headache than to live with it.

Get a sheet of paper and mark off two columns. Head one "What the Neighborhood Must Offer" and head the second "Other Things We Hope It Will." The sort of family you have and the kinds of persons they are will determine into which column goes what.

CHILDREN and their opportunities for good health and schooling are invariably the first consideration. But isn't it often true that our selection of a neighborhood and a site is more influenced by children than by parents? Sometimes we Americans do too much for our children—and the "old man" comes tagging along at the end.

So you will put in either of the columns you set down the following:

A. HEALTH. (1) Water Supply: is it pure and is there plenty of it? (2) Sewerage: is there a town sewer or septic tank? (3) Doctors, Dentists and Hospitals.

B. NECESSITIES AND CONVENIENCES. (1) Gas and Electricity: what service is available and what are the rates? (2) Coal and Oil: what are the prices and assurance of delivery? (3) Refuse Disposal: its cost and frequency. (4) Fire Protection and Insurance: where are the nearest fire plug and fire station? What are the insurance rates? (5) Servants: what kind are available by the week and by the day? At what wages? (6) Transportation: proximity or frequency of car, train or bus service. Cost and comfort of transportation. Will an automobile be required to get to the station? Does the station have free parking space? Are taxis available? Is there a good service at night? Where is the nearest repair garage?

C. EDUCATIONAL, SOCIAL AND RECREATIONAL: (1) Schools: what grades are required? Is there a bus service for the children to and from school? Is there a special charge for this? Do they prepare for college, have athletic advantages and social privileges? Are the school buildings fireproof? (2) Churches: Denominations and proximity and social life. (3) Clubs and Cultural Chances—Is there a library? Theatre? Movie? Woman's Club? Lectures? Are golf, swimming and such sports available?

D. BEAUTY AND COMFORT: (1) Has the community natural beauty? Do the town fathers keep the streets clean and in good condition and are the streets well paved? Is the town zoned? Are there parks and commons?

On page 77 of this issue will be found an article on which are tables the Government uses to chart property values. These should also be consulted as you fill those two columns.

HOW are you going to obtain this information? The real-estate men should have most of it at their finger tips. The rest you gather from friends in the neighborhood or by observation yourself. Ride up and down the streets of a town or neighborhood before you settle in it. Go to the railroad station and note the kind of people waiting for a train, and the sort of clothes they wear. Look up surrounding communities and see if the one you've selected is going ahead or going back. Are factories encroaching and bringing in a factory-worker type of resident?

WHEN you have finished the neighborhood questions, you make up another sheet called "Site." Some of these items may repeat the Neighborhood queries, but don't skip them. Also no matter what type of house you intend to build on this site, you'll have to answer the same questions. So—

(A) GENERAL.

Has it sewer, water, gas, electric current, paving? If not, what will the assessments be? If a septic tank must be dug, what will it cost?

If necessary to drill for water, what will cost be? Is site level; does water drain off naturally? Does water flow toward house? If so, will basement become flooded?

Is the site on a slope; does all the neighborhood surface water drain toward the plot? If so, does a drainage system carry the water off?

Is the site on top of a hill; is it exposed to cold winds, or is there a windbreak of any kind, as a row of trees? Is the site in a hollow? Do fog and general dampness settle down at night? Is it habitually damp?

(B) PLACING THE HOUSE.

What trees and shrubs exist, in what state are they? If the lot is ungraded, will expensive filling and cutting be necessary? Will it be possible to make additions to your house without encroaching too closely on the lot line? Will the lay of the land give you an easy driveway and garage approach?

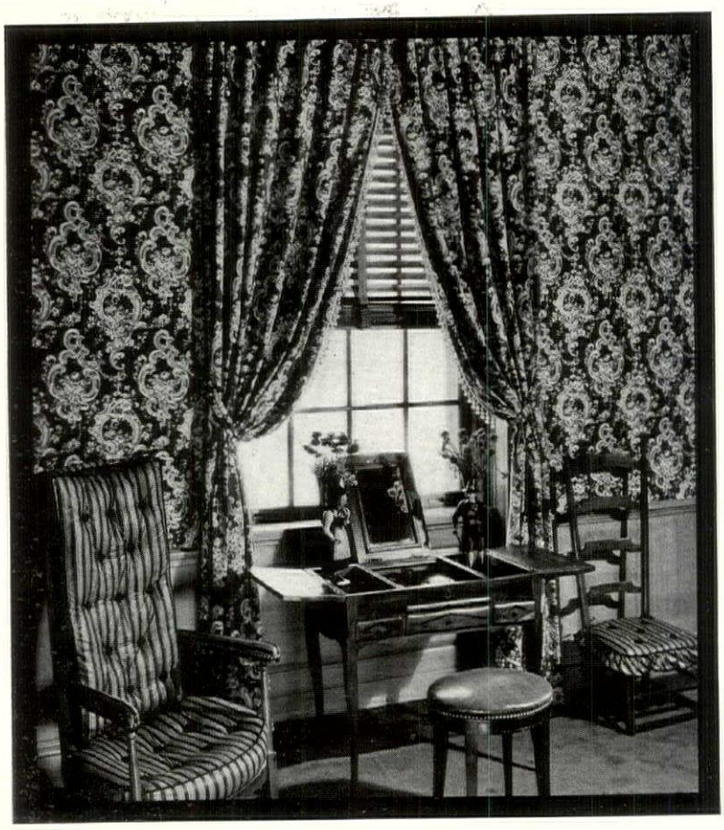
(C) SURROUNDING PROPERTY.

Will your house be near a neighbor's house? What are the fire hazards? Are neighboring (*Continued on page* 92)

NYHOLM

Circular and cool gray

BECAUSE the rooms opening off this circular hall in a Long Island country house are full of color, a monotone scheme was carried out. Walls are gray, white trim; floor, black-and-white marble. Masses of flowers, brilliant against the neutral background, provide the main decoration. Thedlow, decorators. Other rooms on following pages



Brimful of fresh color and decorating ideas

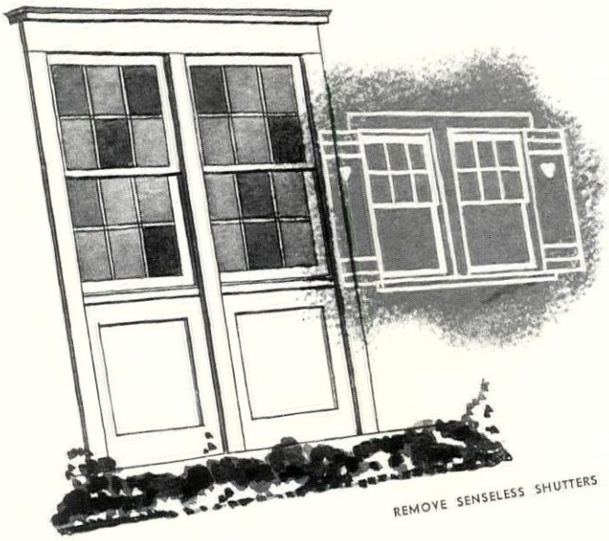
You'll find color hints galore in the striking rooms shown on these pages. Two colors only—blue and brown with cream accents—have been used in the guest room shown at the left; blue and cream chintz wall covering and curtains, cream and brown stripe on the chairs, and brown notes in the provincial furniture. Below. Cherry red accents are gay in a gray, white and black bedroom scheme. Walls here are dark gray with white trim, the mantel black and white, and the curtains are of red and white taffeta. The headboard of the bed is upholstered in a white herringbone material

AGAIN two colors only—an important Fall decorating trend—are used in the breakfast room. Walls are soft blue with natural pine trim. Repeating this woodwork shade are pine-colored moire curtains trimmed with white fringe and hung under an antique mirrored and white bamboo cornice. Curtains are used at the center window only, side windows being framed with trees and plants. Furniture is pickled pine, the chairs having brown leather seats. This room opens off the dining room which is carried out in the same blue, white and brown color scheme

AT THE right is one of the window groups in the living room, showing an inviting furniture arrangement in a bay and a perfect curtain treatment for an important window of this kind. Here is plenty of rich color against a restful background of gray-beige walls. The curtains, gracefully swagged and looped, are of brilliant yellow antique damask, vivid against the neutral walls. More color as well as pattern is introduced by the slip covers of flowery English chintz, a perfect fabric for big chairs in a country room of this kind. Thedlow were the decorators

NYHOLM

ADD MUNTINS AND WIDER CASING



REMOVE SENSELESS SHUTTERS

GIVE THE INTERIOR CORNICE A SOFFIT

WINDOW RIGHTS AND WRONGS

By Gerald K. Geerlings

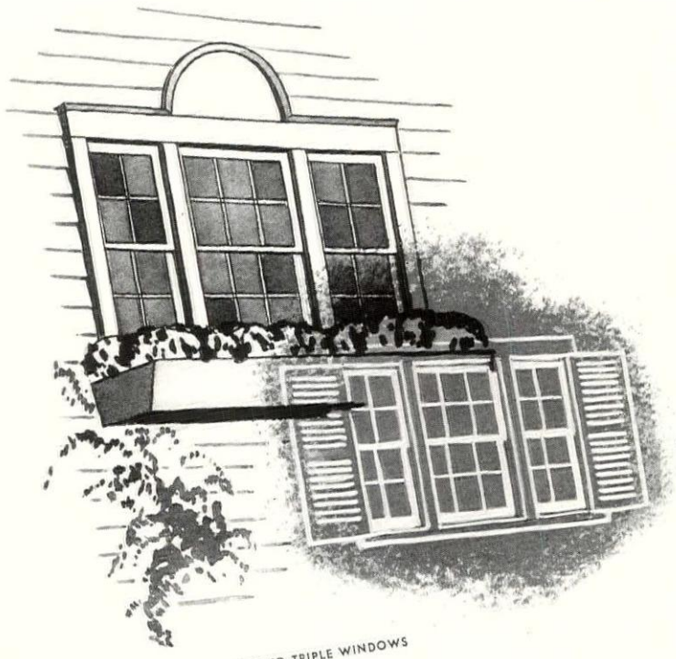
It is the unfortunate lot of windows to be taken for granted. Although they are as important to the appearance of the house as any other elements, a number of obvious faults and shortcomings have almost become accepted forms.

In the upper right corner the window shown "on the spot" is the common double variety flanked by shutters. The inconsistency of having muntins in the upper half only is a fault which should have been outlawed from the first inception. The shutters are sheer hypocrisy, for even though they did swing each would cover but half of its window. Immediately to the left is an improved means of handling the double window. Side casings which run down to the base or sill course add height. A crown molding above and two panels below will cost not much more than the shutters.

In the upper left corner are contrasted the best and worst window solutions for the brick house. The absence of muntins is as depressing as the presence of broken panes. A narrow 2″ frame between window sash and brick not only looks miserly but lessens the importance which windows need.

Next comes an interior glimpse of a window contrasting the usual after-thought "cornice" to hide the curtain rod, with a projecting soffit. Most rooms suffer chronically from being restless, particularly when the windows are not regularly spaced. But let the cornice have a soffit which is amenable to curtain rods and the walls will rejoice.

At the foot of this page is the triple window, outer units being narrow and flanked by useless shutters. Except in special cases this window should never be used. If it must persist, what it needs most is height. Try a plain horizontal member above, with a plain half-circle capped by a single molding.



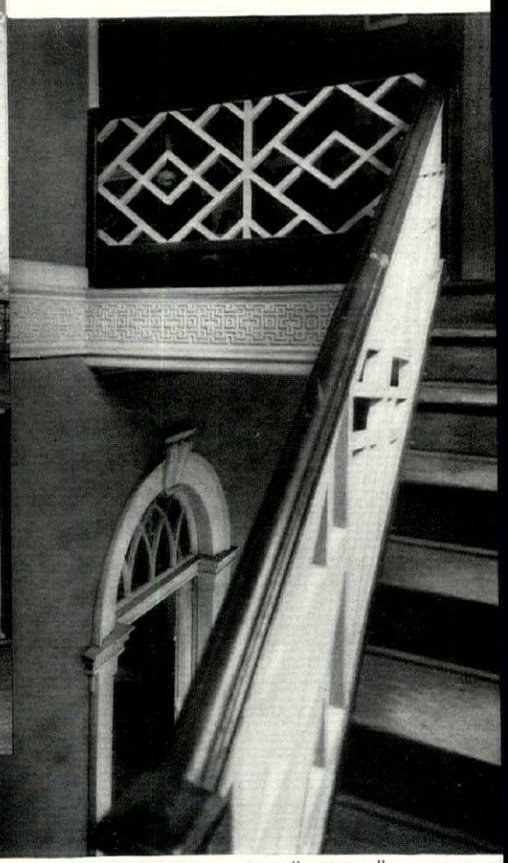
ADD HEIGHT TO TRIPLE WINDOWS

Correcting common faults by easy changes

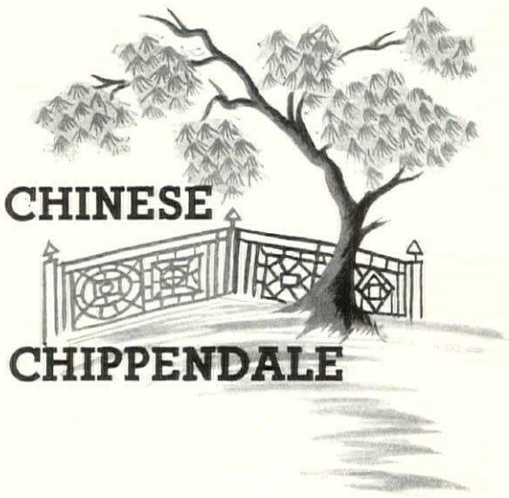
MEET the most common window problem on the house, shown at the center: Muntins have been overlooked. Shutters recall amateur carpentry at summer camps. Yet the same materials and labor which combine to render the house banal can be directed to making it distinguished at no greater cost. . . . Around the outer circle are five solutions which create a variety of effects in good taste at minimum expense. The second floor window sizes are the same throughout all drawings on this page (except the one with balconies), but the first floor units vary. . . . This window problem is not confined to any one architectural style or period, and the suggestions here indicate in a general way what variations of an inexpensive nature are possible, especially in new building

STARTING at the upper left and going clockwise, the first solution is to change first floor windows so that they are five panes high, with louver shutters. . . . The next variation retains the second floor windows but connects them with a sill. The first floor windows are made larger. Shutters are omitted on the first floor but casings and heads are featured. . . . In the next, shutters have been dropped and casement windows used. Window trim is given importance on the first floor. . . . The solution at the lower right demonstrates that generous light can be secured without resorting to factory windows. . . . At the lower left the second floor is given prominence by long casements or French doors opening on balconies. The base is forceful—cerulean blue or perhaps black

GALLERY, UNIVERSITY OF VIRGINIA; THOMAS JEFFERSON, ARCHITECT



FROM "BATTERSEA," PETERSBURG, VA.

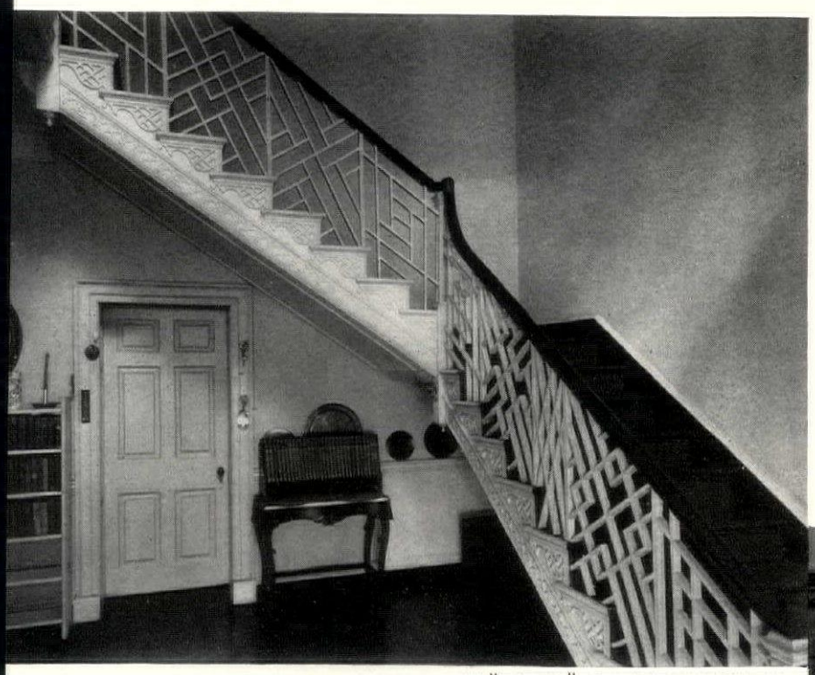


DECORATIVE details in the Chinese Chippendale manner are frequently encountered in old Southern homes and public buildings. They were used to lighten the Classical severity of the Georgian architecture —a porch or gallery railing, a gate, a stairs railing.

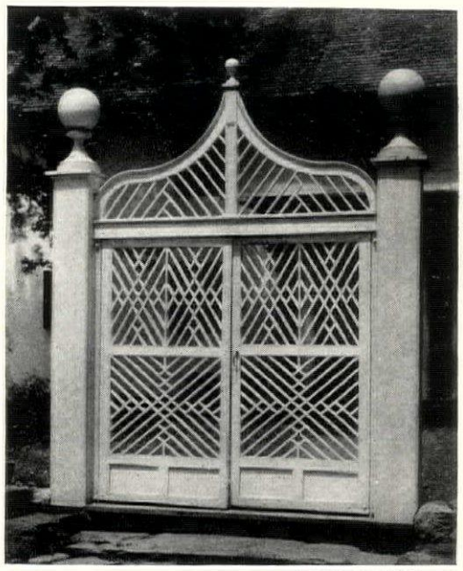
Often the pattern is quite complicated and must have called on the best craftsmanship, as in the stairs rail at "Bohemia" and the gate at the Arthur Wright farm near Winchester, Va. Simpler examples are those at "Battersea" and "Brandon" and the porch rail at "Plain Dealing." In using a Chinese Chippendale gallery behind the severely classic columns at the University of Virginia, Thomas Jefferson proved himself a master of architectural acumen and detail.

How did this taste reach here? Jefferson kept in contact with English and Continental architectural developments. Some houses may have been designed in England. Others were the work of country carpenters who copied their designs from 18th Century builders' books.

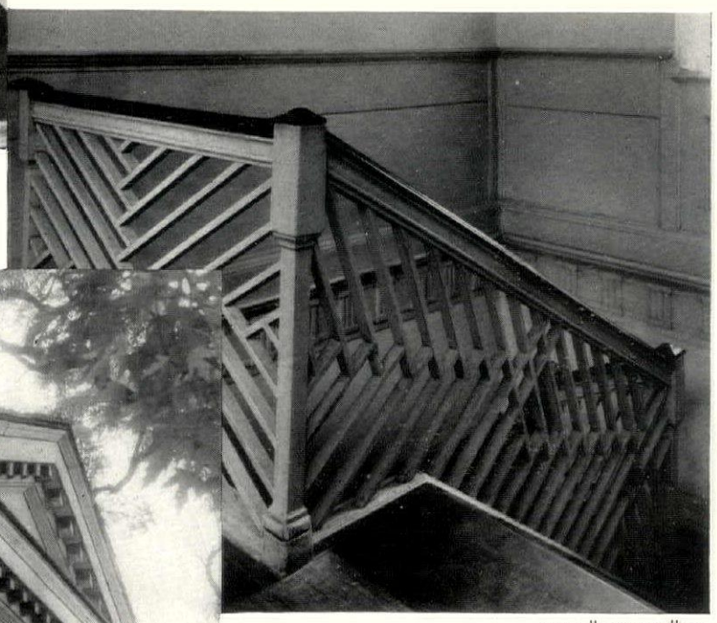
The style gradually crept North. Examples of it can be found up through New York state and into New England. On Georgian houses built today it is just as suitable as in the past.



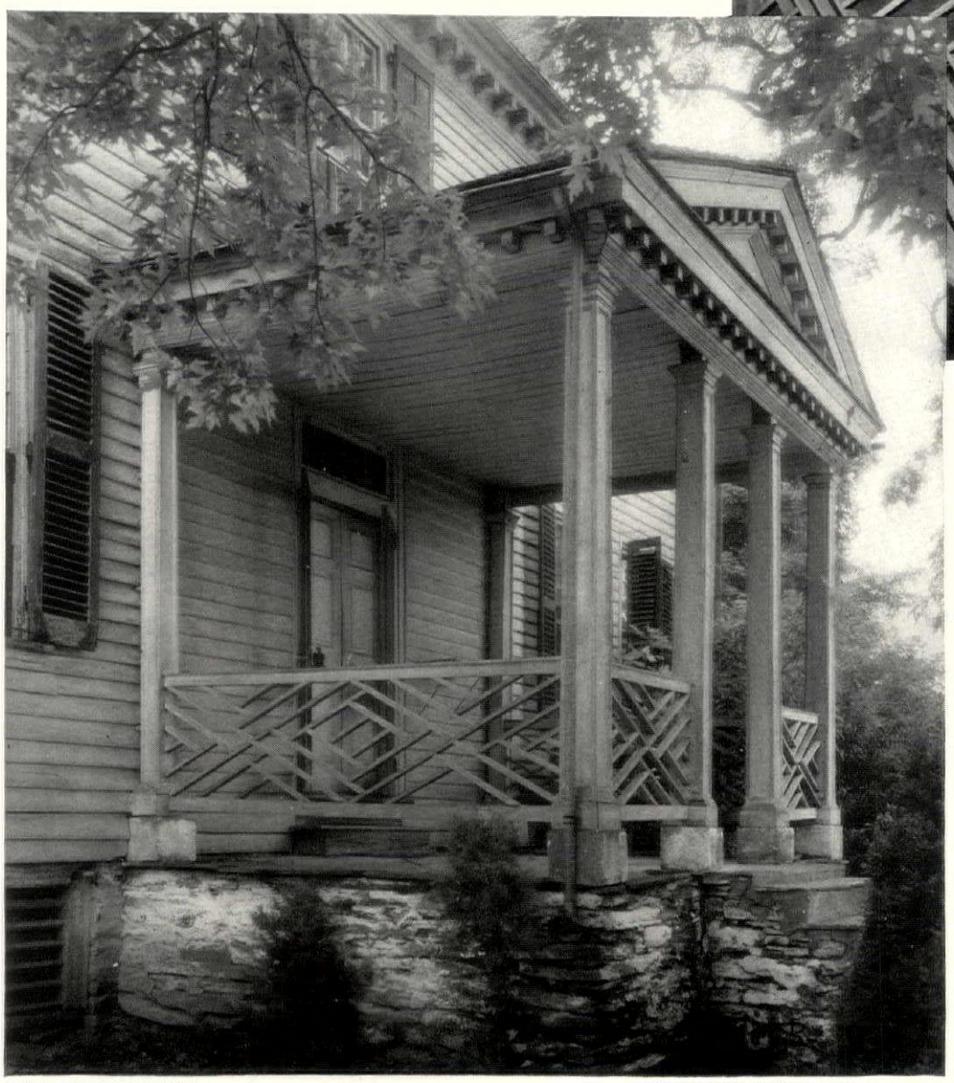
IN "BOHEMIA," NEAR CHESAPEAKE CITY, VA.



NEAR WINCHESTER, VA.



FROM "BRANDON," VA.



FRANCES BENJAMIN WASHINGTON

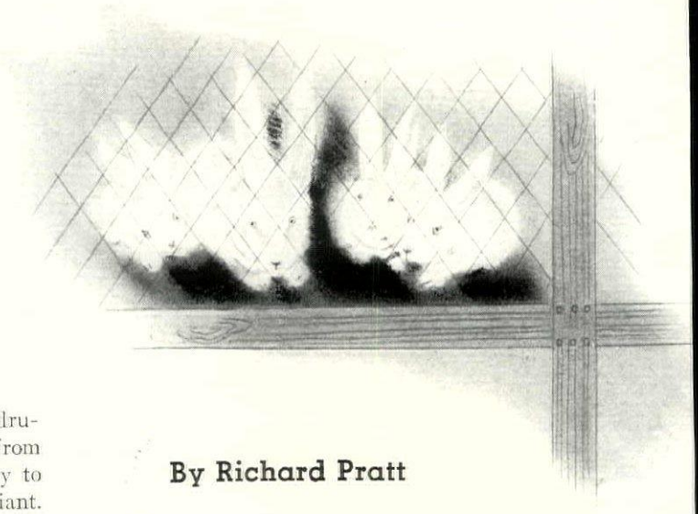
AT "PLAIN DEALING," ALBEMARLE CO., VA.

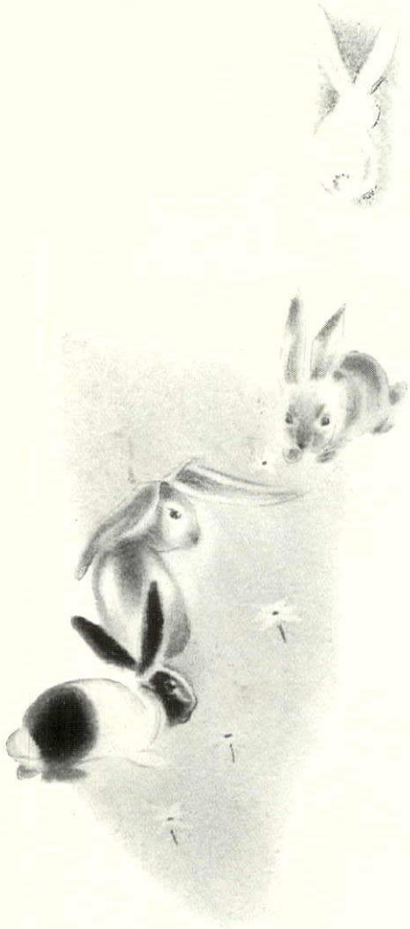
From the Old South

come these details

of noble buildings

Rabbits as a feature for the small country place





By Richard Pratt

THE rabbit is the Dahlia of the quadrupeds. In size and color it ranges from the three-pound pure white Polish toy to the fifteen-pound Black Flemish Giant. Between the two are rabbits of practically every hue in the spectrum and a great assortment of mixtures and markings. And like the Dahlia it has a host of enthusiastic devotees, most of whom are openly (or secretly) concerned with the rabbit as a source of revenue. This is not the angle from which I am going to approach the subject here, however, but from the point of view of the rabbit as a decorative diversion on the small place: as an entertaining pastime and an opportunity to include in the layout of the grounds a minor but attractive item of architecture. There is already plenty of reading matter on the rabbit industry as an enterprise for profit. Here I shall consider the creatures and their quarters only as objects of pleasure and ornament.

The building in which rabbits are raised is called a rabbitry, but rabbit house would do if you prefer. The compartments for the individual rabbits are called hutches, and the wired enclosure in which young rabbits are allowed to run is known as the developing pen. Warren would be another name for rabbitry, but it is never used, and I don't know why. There is no synonym for hutch. But the names of the various units are not as important as the construction and appearance; and as the comfort of the animals and the convenience of caring for them will depend upon the way their quarters are designed and built, and as the degree of pride you take in their establishment will be determined by the way it looks and works, these are matters that demand, in miniature, the same skill and taste which go into the making of a humanry.

A rabbit under six months is a junior; over that a senior. The male is a buck, the female a doe. A pair is a buck and a doe, a trio one buck and two does, and a pen one buck and four does. A lot of rabbits is a herd. Giving birth to a litter is called kindling.

As color and markings are the characteristics which might perhaps attract the novice, I will list the prominent breeds and varieties accordingly: first the solid (or self) colors and the mixtures, then the broken colors.

SELF-COLORS AND MIXTURES

POLISH: pure white; red eyes; the smallest of all; 3 to 3½ pounds.

HAVANA: pure brown; red eyes; standards 4½ to 7 pounds, heavyweights 7 pounds and up.

ANGORA: pure white, but now and then pure black and pure "blue"; covered with long fine fleece; bred for their wool, which can be clipped twice a year; 6 pounds.

BELGIAN HARE: dull brownish red; rangey; once the rage; heavyweights 10 pounds and over.

CHAMPAGNE D'ARGENT: slaty silver; dark brown eyes; a beautiful color effect; 7 to 10 pounds.

AMERICAN SILVER BLACK FOX: silvery black; brown eyes; 10 pounds.

AMERICAN BLUE: glossy dark slate blue; blue eyes; 9 pounds.

AMERICAN WHITE: same as above except white.

FLEMISH GIANT: various self colors: white, steel grey, black, blue, light and sandy grey; the largest of all rabbits—some I have seen are a shade too large for comfort; from 12 to as much as 20 pounds.

CHINCHILLA: the blue-grey-black effect of the real chinchilla; one of the most beautiful and popular breeds; dark brown eyes; standards 6 to 8 pounds, heavyweights 7½ to 11, giants 10 to 11.

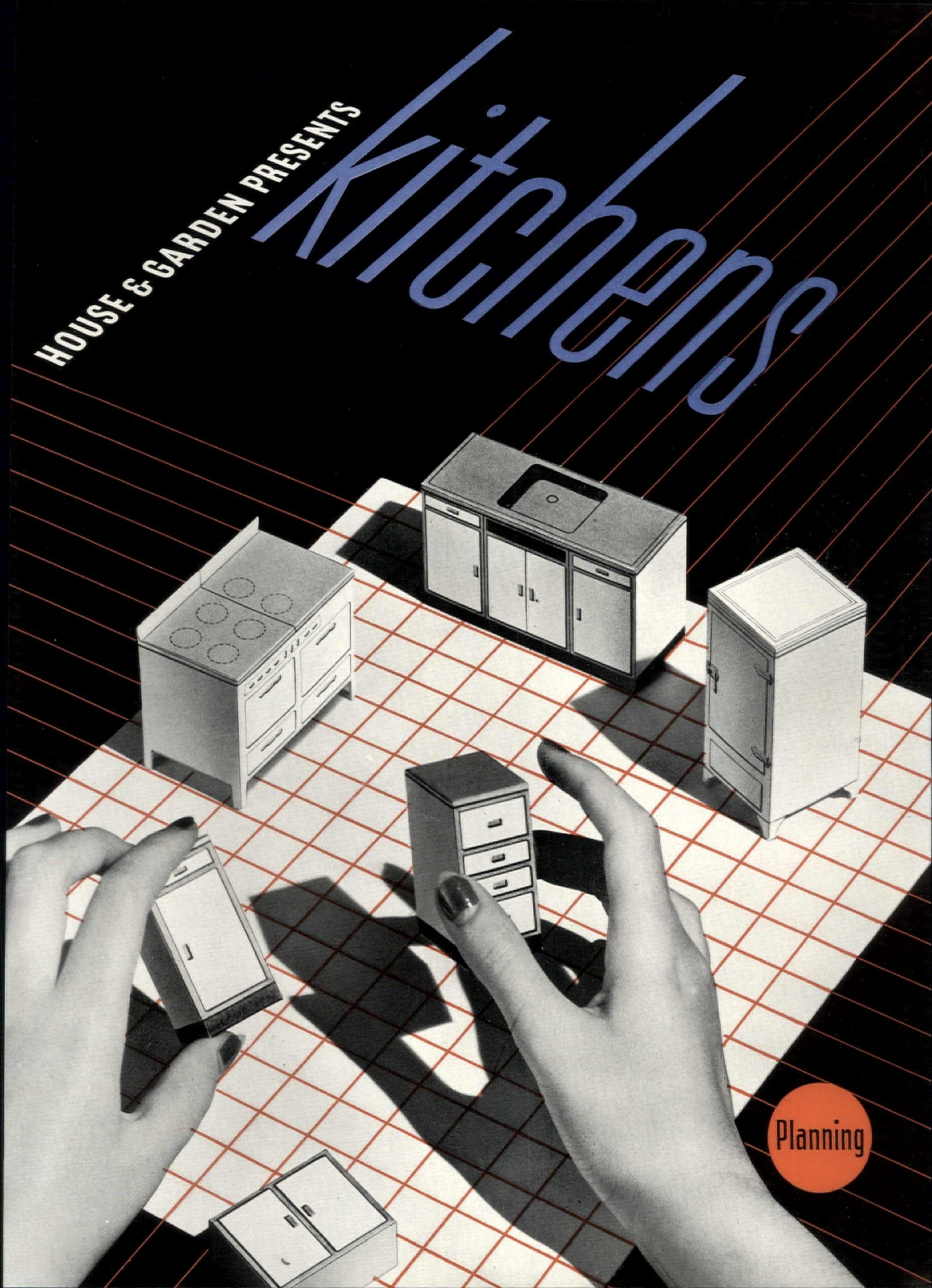
NEW ZEALAND WHITE: pure white; very rapid growers; 10 to 11 pounds.

NEW ZEALAND RED: rich reddish buff, a little lighter on the belly; hazel eyes; 10 to 11 pounds.

(*Continued on page* 98)

HOUSE & GARDEN PRESENTS

Kitchens



Planning

kitchens

IN WHICH WE PRESENT THE THEORY OF KITCHEN PLANNING AND MANY PRACTICAL ILLUSTRATIONS OF THE NEWEST KITCHEN EQUIPMENT. VIRGINIA HART, CONSULTANT

COMPACT simplicity, a place for everything and everything in its most convenient place, is the basis of the kitchen planning theory. The following paragraphs will give the reader the fundamentals of this theory; the practical results may then be observed in the illustrations on the ensuing pages.

The up-to-date kitchen, whether small, medium or large in size, is planned as a unit, with all component parts welded into a harmonious whole. Its size will be determined by the average number of persons for whom meals must be prepared, and by the number of persons who will work in it. The aim of the planner should be to reduce the floor space in the center of the kitchen to an efficient minimum in order to save steps.

The distribution of equipment begins with the placement of the range, the sink, and the refrigerator in proper relationship to one another. Around these three elements are grouped the cabinets, work surfaces and accessories appropriate to them. In planning parlance these groups are known as the "range center", "sink center" and "refrigerator center".

With these centers established—usually in the form of a triangle, with the centers equidistant—whatever vacant wall space remains is used for counters, base cabinets under the counters, and wall cabinets above, thus forming a continuous "lining" around the walls. The height of the counters is kept constant at about 36 inches from the floor and the range top and sink conform to this level.

The space intervening between the three principal centers is planned to afford such supplementary conveniences as are needed to make the kitchen functionally complete. The following arrangements are typical:

A counter section of wood placed near the sink and range centers, for cutting, paring, chopping, etc.; a drawer for bread storage near this section, and a knife rack on the wall above it. This section may have an open space beneath it so that the worker can sit comfortably close to the counter.

Above or below the counter where beaters, whippers and grinders are to be used, there should be storage space for dry groceries, flavorings, etc., and for mixing bowls and beater attachments.

A broom closet is often an essential and may be balanced, at the other end of a cabinet installation, by a closet of the same size equipped with shelves and hooks for storage of pots, pans, and large dishes, and with grooved racks for dining table boards.

A planning desk is a useful addition. Here are kept the cook books and file of recipes, a telephone extension, and the kitchen accounts. Planning and ordering of meals is simplified by having everything pertaining to the kitchen's "paper-work" centralized here.

In modernizing an existing kitchen it is often possible to achieve a plan and arrangement in no way inferior to that of a new kitchen. The following devices are useful in bringing about this result.

Where the old kitchen is obviously too large, its size may be reduced by (a) creating a dining alcove partly partitioned off from the kitchen; (b) using the extra space for a pantry, store room, downstairs lavatory or household office, depending on the space available; (c) moving a partition so as to throw the extra space into the adjoining dining or living room.

Slight changes may also help the arrangement materially. It is often possible to arrive at a very satisfactory solution through such simple expedients as moving a radiator a few feet, adding some pipe to the plumbing lines to bring the sink to a better position, or changing the hinges on a door from one side to the other.

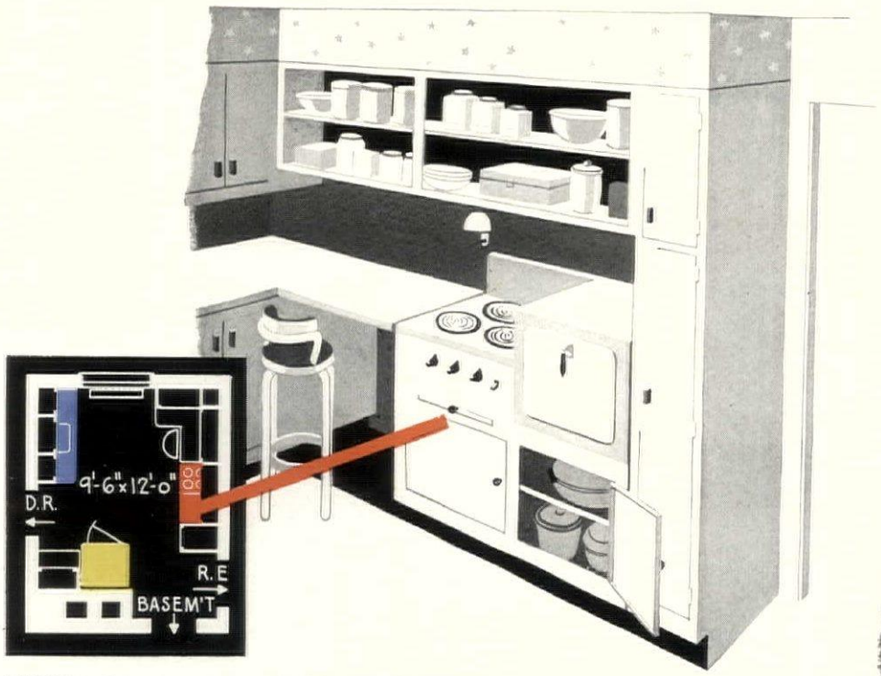
It will be found that modern equipment, whether ranges, refrigerators, sinks or cabinets, is made in such a variety of stock sizes that a practical, compact, and attractive scheme can, with a little thought, be devised for any kitchen.

ON THE COVERS, front and back of this supplement, you will find suggestions for planning, or replanning, your ideal kitchen. In the following pages are presented typical solutions of kitchen problems. In every one, the units (ranges, sinks, refrigerators, cabinets, etc.) are carefully drawn from actual pieces now on the market.

The legend below indicates the meaning of the colors in the plans on the next three pages.

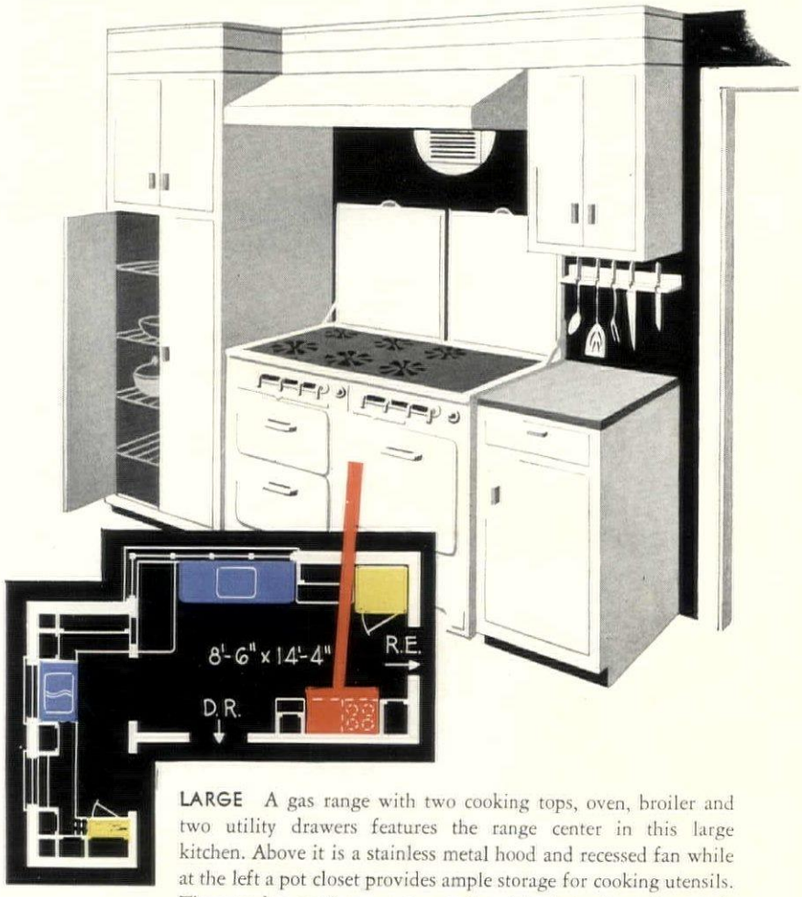
RANGE SINK REFRIGERATOR

THE ILLUSTRATIONS IN THIS SUPPLEMENT ARE ALL BASED ON THE NEWEST TYPES OF KIT-



MEDIUM Directly under the Big Dipper and North Star in the frieze of decoration that brightens this range center in a medium-sized kitchen is shown a modern electric range around which the other units of the center have been planned. The open space under the counter at the left permits the worker to sit and be comfortable; the broom closet at the right serves to tie together the horizontal lines of the units—including the open shelves where dry groceries, condiments, etc. are always within easy reach

SMALL The kitchen plans shown in black on these pages have been carefully worked out to suggest ways of planning, or replanning, an ideal kitchen for your house. They will bear close study. Above is shown the plan and range center of a small cottage or apartment. Beside the 4-burner gas range are shown slots to receive large trays (may be bought or built) and inexpensive paneled cupboards. A recessed fan ventilator is shown above the range, over the rack for saucepans and covers



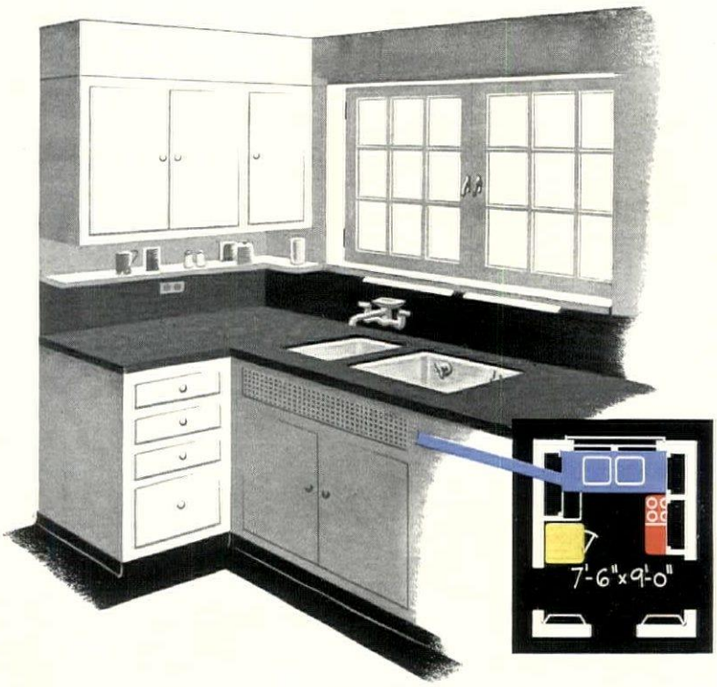
LARGE A gas range with two cooking tops, oven, broiler and two utility drawers features the range center in this large kitchen. Above it is a stainless metal hood and recessed fan while at the left a pot closet provides ample storage for cooking utensils. The wooden cutting counter at the right has, above it, a rack for knives and other utensils constantly in use. The plan shows a pass door cut through the wall between kitchen and pantry and a supplementary sink and refrigerator in the pantry

Range Center

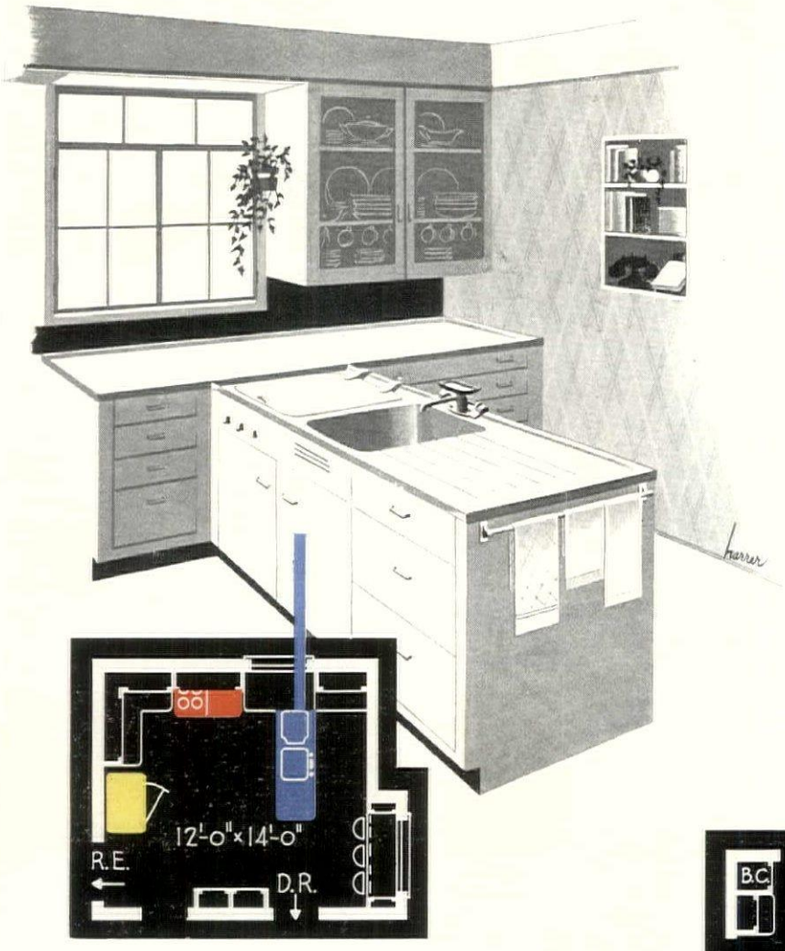
This center comprises: a range; a counter for food preparation, and to receive dishes and pans removed from the range; a pan closet for pans, roasters, etc., and for utensils used at the range; wall cabinets for storing cooking dishes, dry groceries and condiments in constant use or which must be kept dry

Sink Center

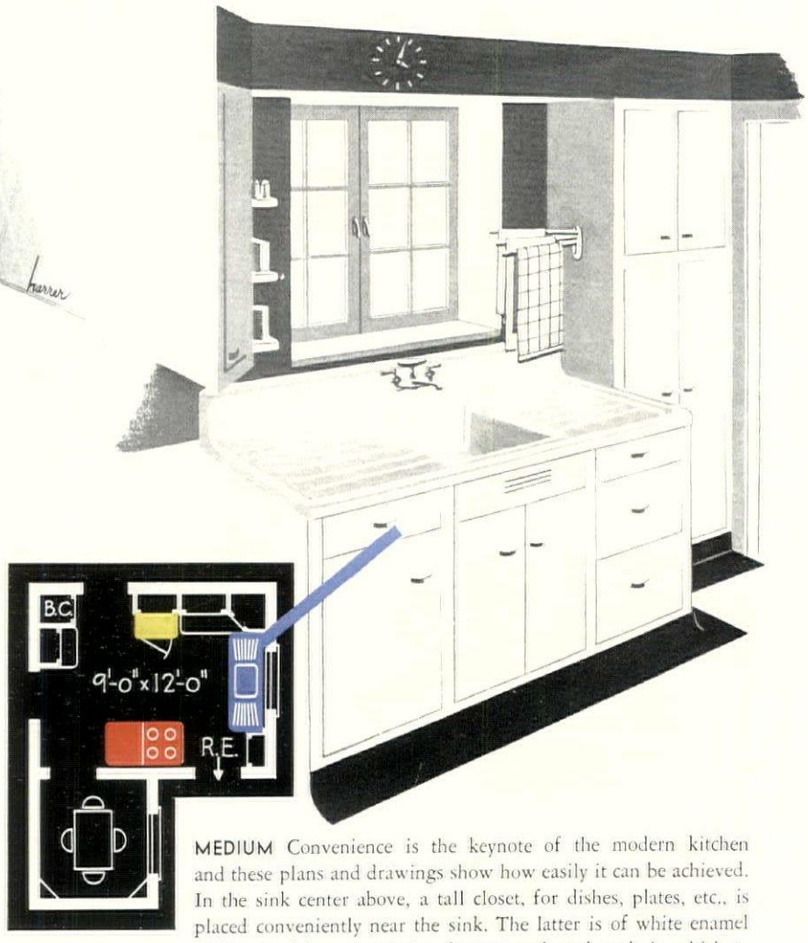
The sink center is usually provided with counters at each side of the sink for food preparation and for stacking and draining dishes; base storage for saucepans, bowls and utensils in daily use; wall cabinets within easy reach for storing dishes and glassware and bins for the storage of fruits and vegetables



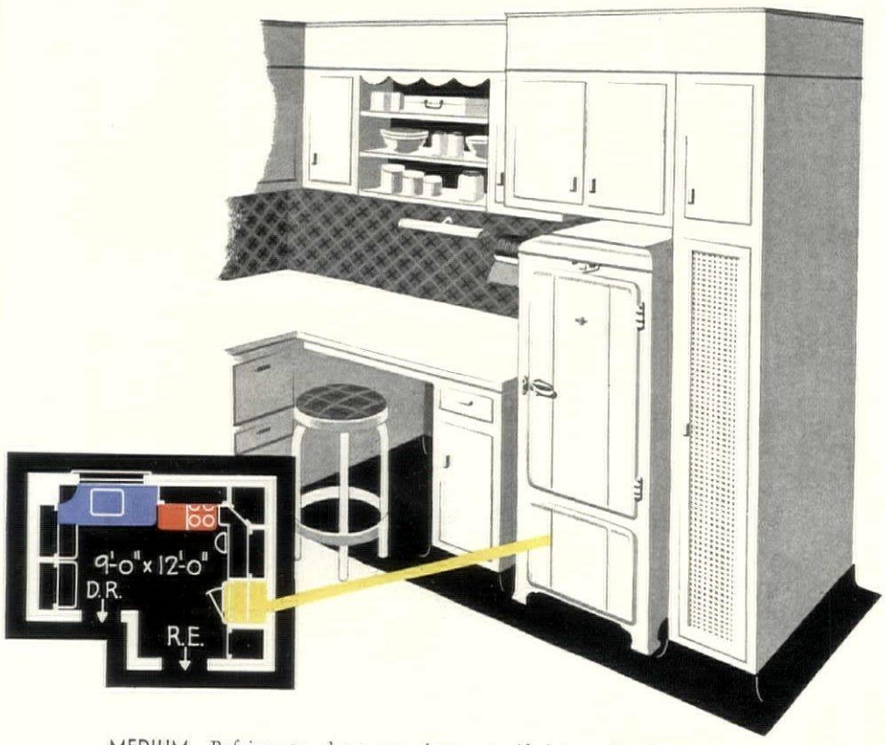
SMALL Sink, combined with laundry tub (which may be equipped with a sliding metal cover) is installed in a sink top of wood composition, sound deadening and durable. Wood cabinets with sprayed-on enamel finish, permanent and easily cleaned, provide drawers for utensils used in food preparation. The open shelf over the counter is an added convenience and tubular lights below the window sill illuminate the important sink center at night. Remember: red for range, blue for sink, yellow for refrigerator



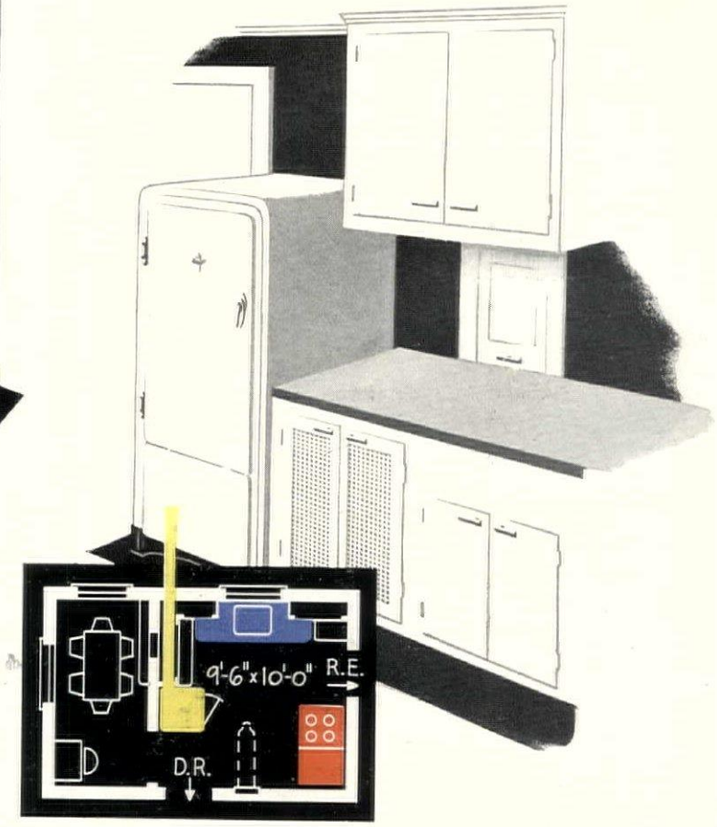
LARGE In the plans, RE stands for Rear Entry, DR, Dining Room and BC, Broom Closet. In this large kitchen a combination sink and electric dishwasher (to be used from either side) makes one end of the room a pantry. Here there is a cupboard for the storage of glass and china with drawers in the base to accommodate linen. A bookcase, holding cook books, files and a telephone is recessed in the attractively papered wall of the pantry section. Notice the toe-space beneath work-counters and sinks



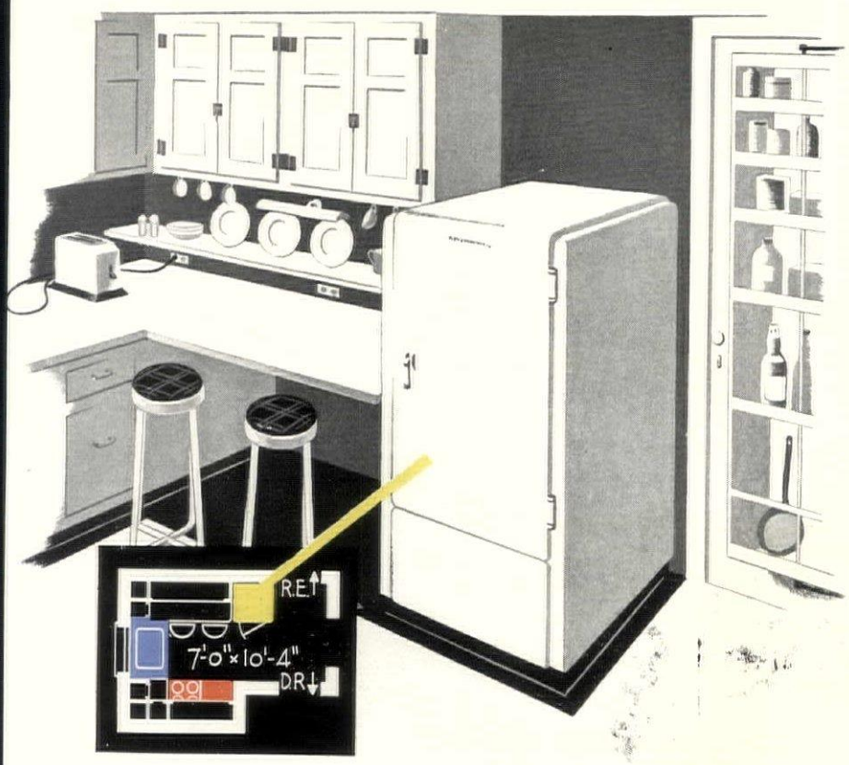
MEDIUM Convenience is the keynote of the modern kitchen and these plans and drawings show how easily it can be achieved. In the sink center above, a tall closet, for dishes, plates, etc., is placed conveniently near the sink. The latter is of white enamel with a steel base containing drawers and cupboards in which to keep dishpans, cleansers, brushes, etc. The flooring is carried up in a cove molding to the cabinets and walls to facilitate cleaning. A breakfast room is planned adjacent to the kitchen



MEDIUM Refrigerator doors are always specified to swing in the more convenient direction. To the right of the electric refrigerator above stands a ventilated cabinet to hold fruit and vegetables. At the left, a work-counter with a stool and knee-space has a light and a convenient roll of waxed paper above it. The cabinets and open shelves are for general utility. Food storage and food preparation units will be seen to be properly placed in convenient juxtaposition



LARGE The gas refrigerator above is flanked by a convenient counter, a bin for the storage of fruits and vegetables and ample cabinet space. A sliding panel in the wall connects the counter, through a pass-door, with the breakfast room (see plan) in which there also stands a planning desk. An ironing board that folds into the wall is indicated (dotted lines) on the plan. Note that the handles on the upper cabinets are low, those on the lower ones high, for maximum convenience



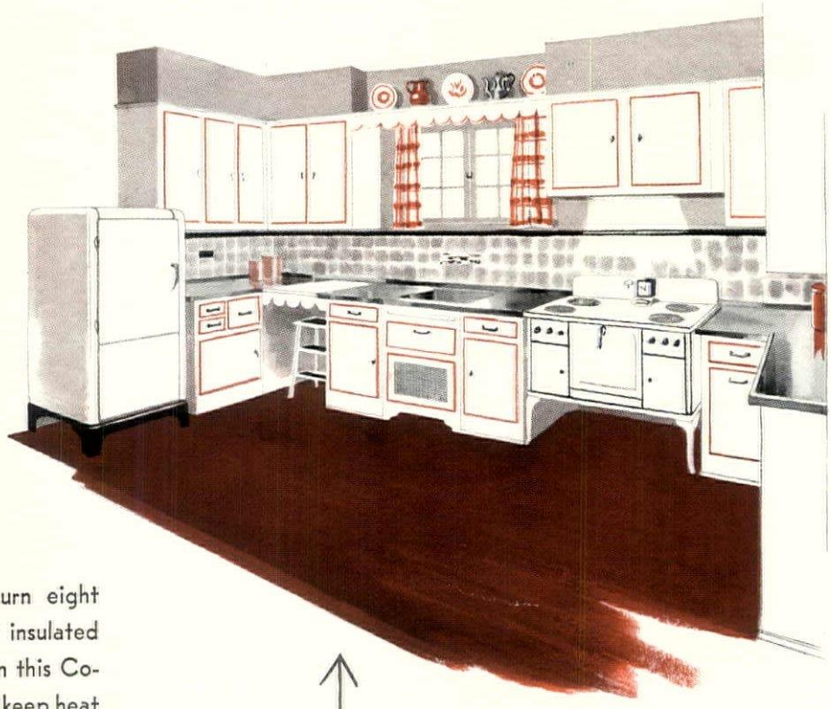
SMALL Compact! Efficient! In this 7 x 10 kitchen the counter beside the electric refrigerator, which is used for food preparation, also serves as a "breakfast bar", the smallest possible edition of a dining alcove. It is provided with outlets for electric appliances and a shelf containing the china and other ware commonly used. To further save space, a patented shelf unit (described at the top of page 72) has been mounted on the rear entry door at the right. The shelves are 4 inches deep

Refrigerator Center

This should have a counter beside it where food and dishes may be placed while being transferred to or from the refrigerator, and storage space for receptacles to hold food to be placed in refrigerator. The high wall cabinet over the refrigerator should be reserved exclusively for utensils seldom used

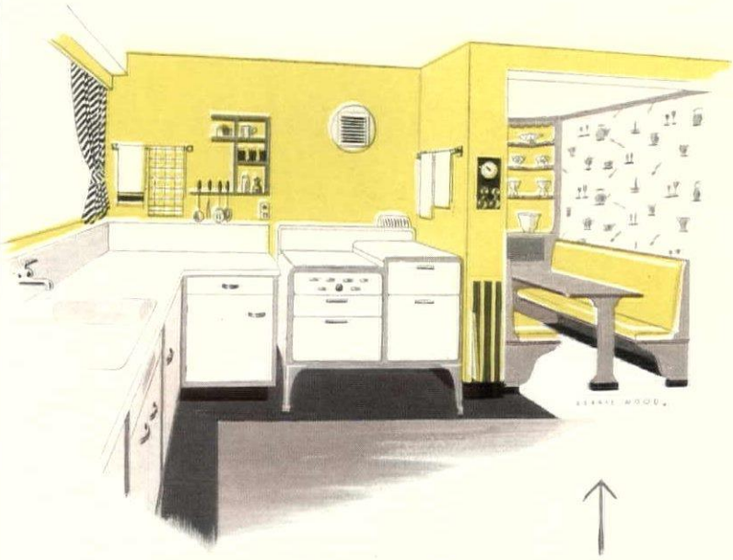
Culinary color keys

A coal range, scientifically designed to burn eight pounds of coal a day (or coke), completely insulated and thermostatically controlled, is featured in this Colonial kitchen. When not in use the big covers keep heat in. Exact oven control permits "fireless" cooking



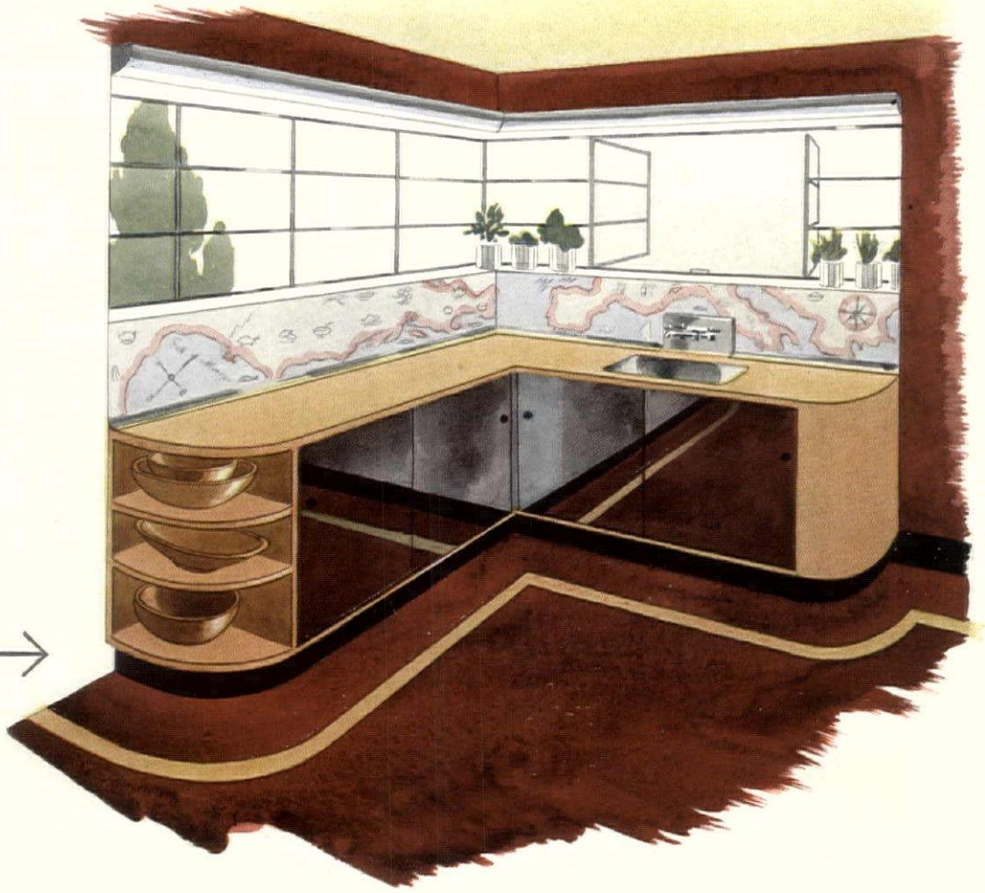
Like all the other illustrations in this supplement, these paintings of kitchen color schemes are based on actual, purchasable equipment. A cheerful red predominates here, picked up in the beveled edges of the cabinets and in the curtains

While these brown walls will be slow to reveal soil—and the beige floor quick to show muddy footsteps—this scheme is a charming interpretation of the modern trend toward dark backgrounds. Note that space under wall cabinet is sufficient to accommodate electric mixer. The sink is illuminated by lights set behind frosted panels



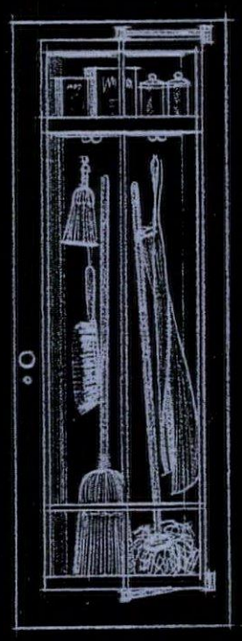
Individuality is given the little dining alcove in this kitchen by the use of a modern wall paper and attractively designed corner cupboards. The gas range has a broiler placed above the oven for accessibility

The First Lady's new kitchen, recently completed on the third floor of the White House, follows the efficient U-shaped pattern. Black glass contrasts with the blue linoleum floor and is used to line the walls. The new type of dishwasher at the sink is of the "straight-through", labor-saving type



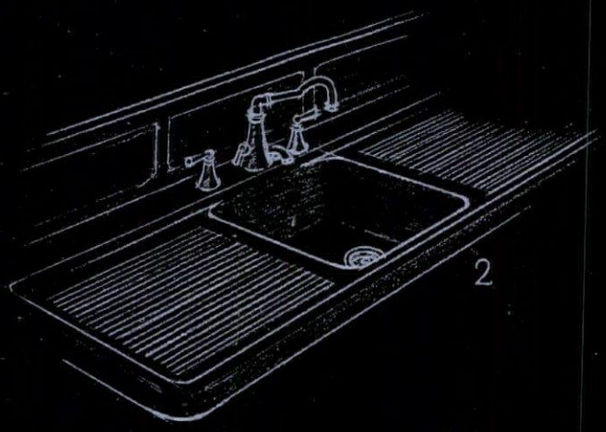
The modern house affords interesting opportunities for kitchen design. Rounded cabinet corners give a streamlined effect—and are safer. The wall between counter-top and window-ledge carries an amusing culinary map of the world. Above the windows a metal trough shields the indirect lighting system. The sliding cabinet doors are of polished aluminum

New Equipment and Modernizing Details



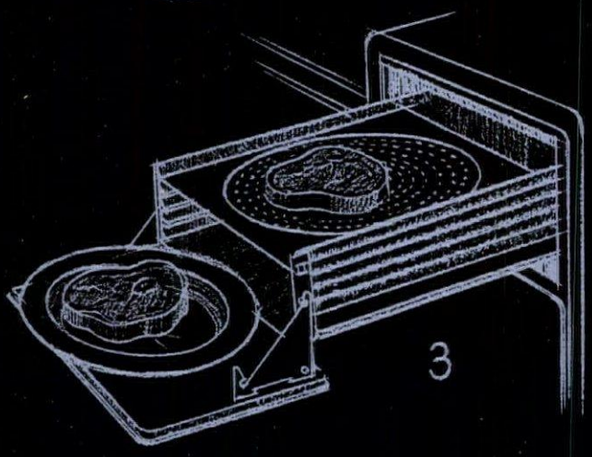
1

1. This cabinet unit, shown in another form on page 69, attaches to a door or wall and by means of metal arms, top and bottom, and a central rod, may be revolved on itself so as to expose either the open side (when in use, as shown in our drawings) or a solid, closed face



2

2. Several feet of rubber hose concealed in this stainless metal sink are attached to the little nozzle at the right of the spout. When drawn out the hose can be used for rinsing. A double strainer in the drain can be easily removed and dumped. The ledge below the splashboard is for cleansers, etc.

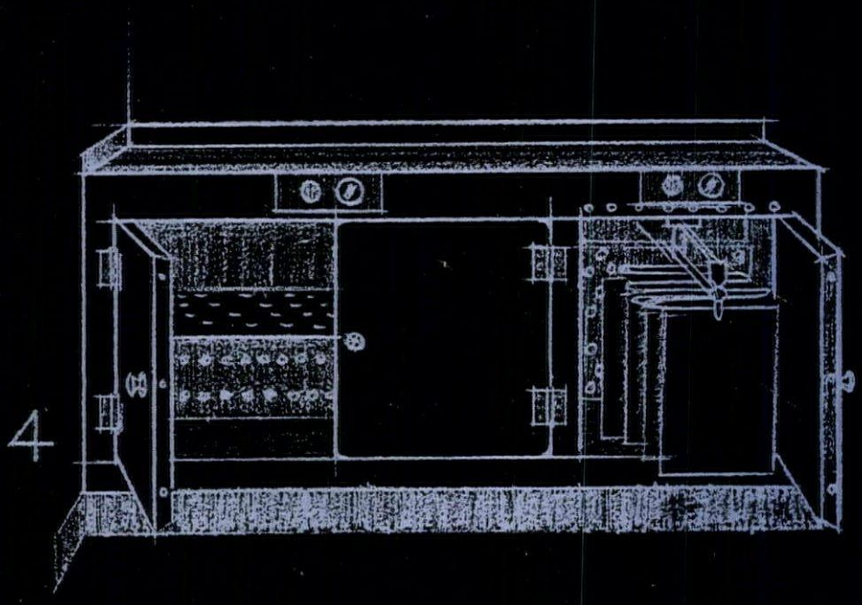


3

3. The broiler of the gas range shown at the top of page 71 is a waist-high drawer. The front drops down to form a shelf. The grill is aluminum, the drip-pan (which can't catch fire) stainless metal. Infra-red rays are said to be given off by the nichrome gas burner, thus speeding broiling

4. Towel dryers and plate warmers, operated by electricity, come in various sizes and shapes. The one illustrated is for larger kitchens or pantries. It provides a convenient counter-top and avoids the unsightliness of soiled towels on a towel rack as well as insuring the proper temperature of plates

5. An electric service cart, which can be "garaged" under a kitchen counter, makes it possible to deliver a whole meal at one time from the kitchen to the dining table. The electric heating unit keeps dishes and plates warm until the time for serving, and the cart can be used to bring soiled dishes back



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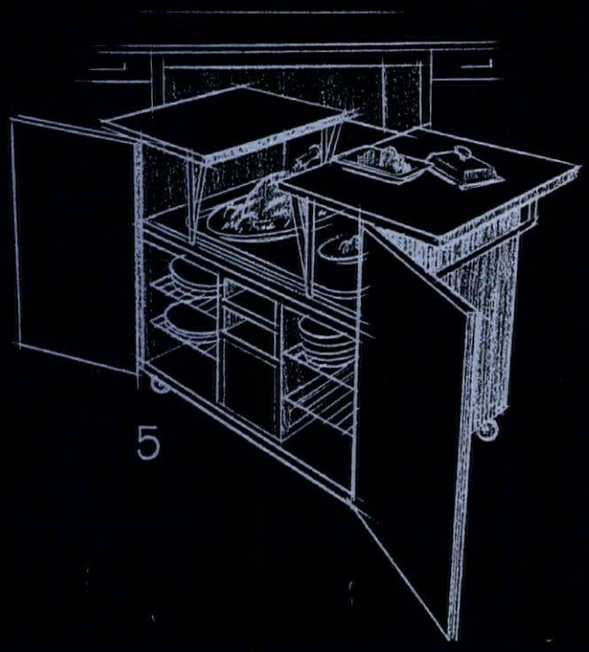
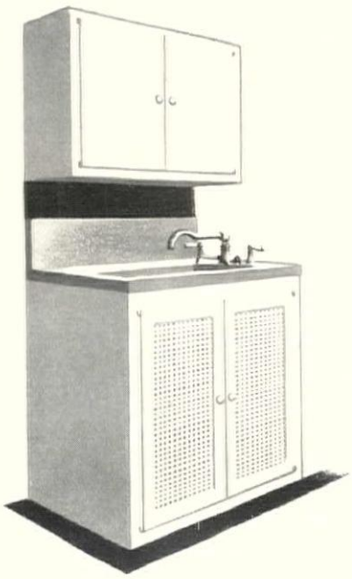
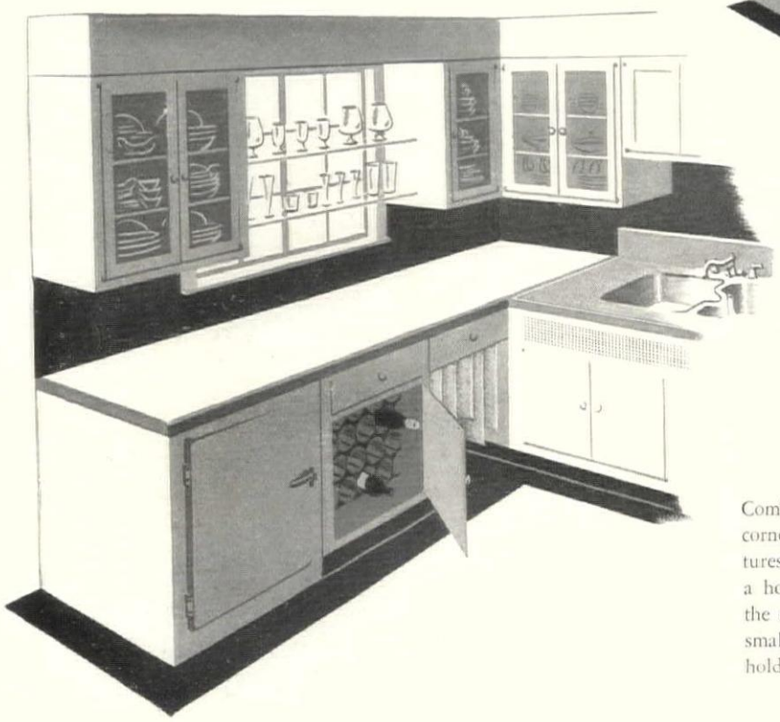


5

Pantries and Dining Alcoves

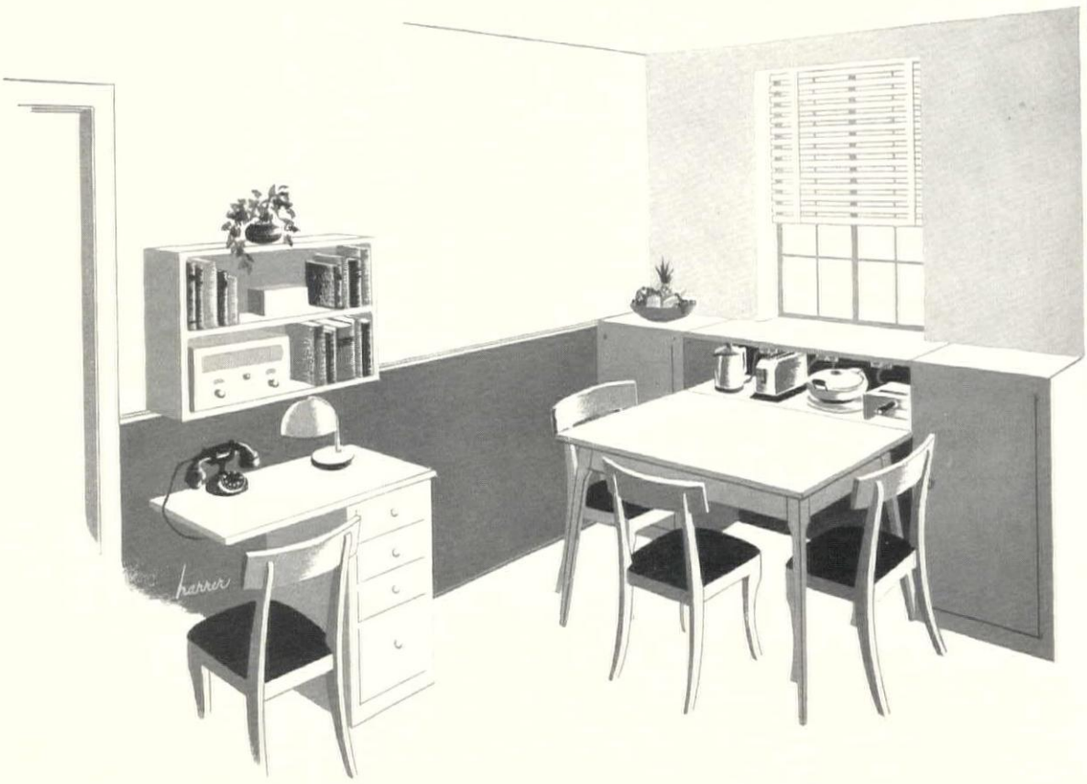




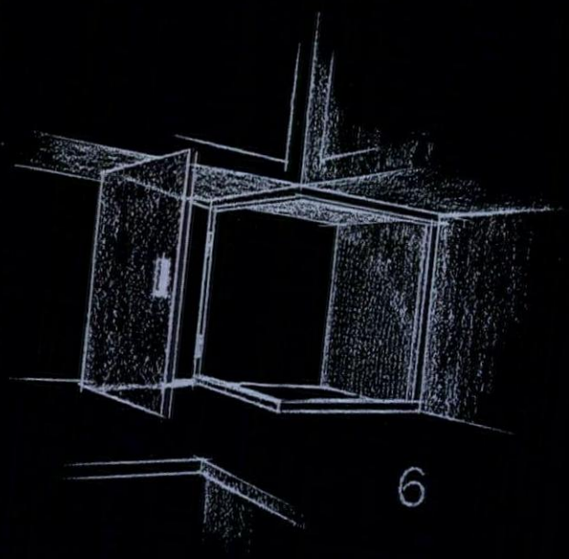
Two useful pantry installations. At left, a flower sink with cabinets for bowls, vases, etc. The sink bowl is extra deep and the fixtures include an extensible nozzle to permit filling tall vases. At the right, a cabinet section which has extra deep cabinets for glass and china and, above them, a built-in lighting unit. Below the counter are cloth-lined drawers where silver may be locked away and, at the bottom, a drawer for storing table cloths on rollers

Combining utility with hospitality and attractive decoration, this corner of a cleverly-planned pantry has several noteworthy features, including a divided sink, a towel dryer beneath the counter, a honey-comb rack for storing wine bottles horizontally so that the corks of precious bottles will be kept properly moist, and a small supplementary refrigerator. Glass shelves in the window hold glasses of cheerful shapes and colors

Here is a plan for a breakfast room, or dining room in a small house, that offers a number of practical suggestions. First of all, notice that the outlets for the electric appliances, toaster, grill, percolator, etc., have been grouped in a recessed niche thus eliminating the danger of tripping over wires or covering the table with them. On either side of the table are twin cabinets for the storage of linen, china or glass. Another often used center in this room will be the planning desk with its convenient telephone and light. Bookshelves hold cookbooks and files and the radio which brings market news and tunes that lighten labor



THE ILLUSTRATIONS IN THIS SUPPLEMENT ARE ALL BASED ON THE NEWEST TYPES OF KIT-



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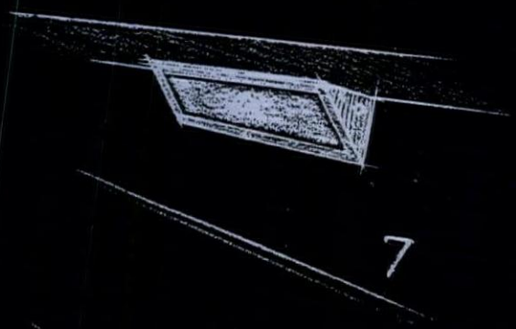

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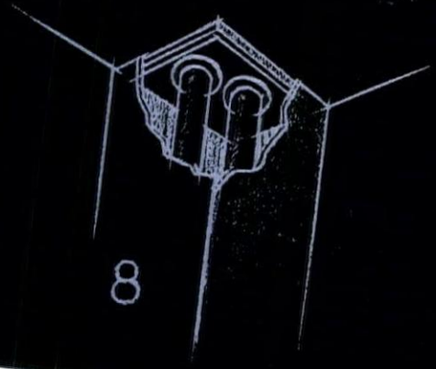

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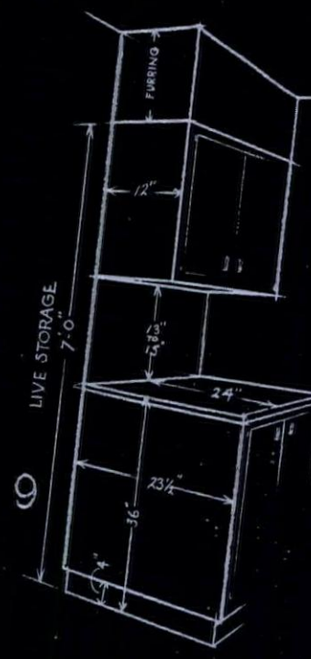

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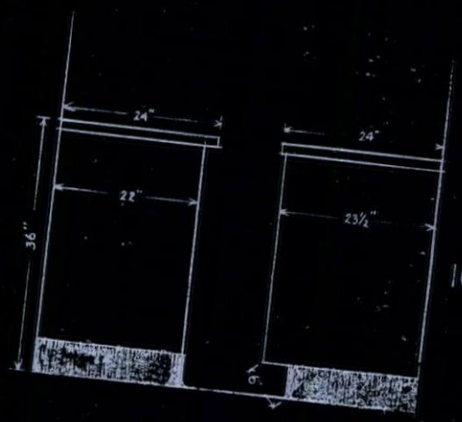

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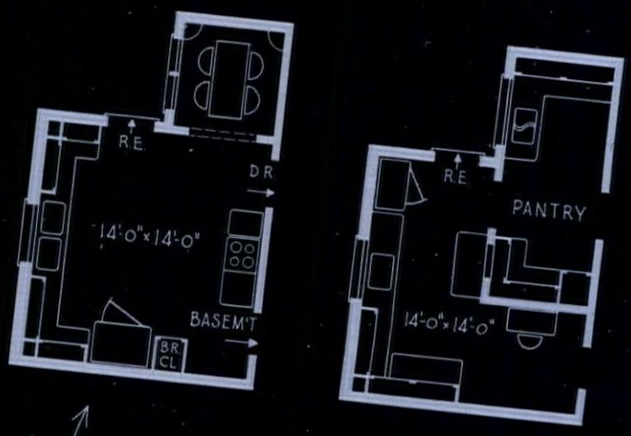
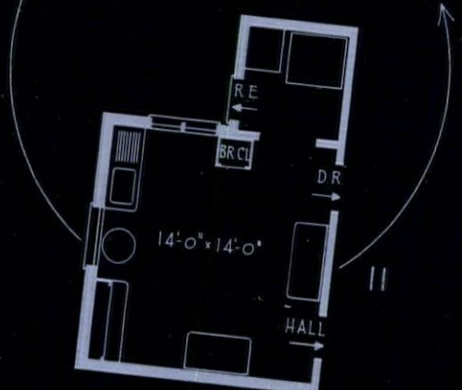




11

6. On this page we show modernization suggestions. For instance, in a kitchen corner it is possible to build a box laundry chute with an opening between wall cabinets and the counter-top. A double-sided door, representing two sides of a square, is used to close the chute

7. Good illumination is essential in the kitchen. We illustrate a very serviceable type which can be bought, or made to order. Designed to fit into the right angle formed by the base of a wall cupboard and the wall, it contains a tubular lamp which diffuses light through frosted glass

8. Modernization may present such problems as exposed piping in the kitchen. It is easy to conceal pipes by boxing them in as shown in the drawing. Like other remodeling operations these may be carried out at surprisingly little cost, as described on page 75, with the assistance of the FHA

9. In remodeling, or planning a new kitchen, it is important to know the dimensions of cabinet equipment. The standard sizes are shown in the accompanying sketch. Unused space above wall cabinets (out of reach) is closed in and called "furring". Pantry wall cabinets are made deeper to accommodate larger dinner plates

10. Toe-space under work counters is very important. Here are two ways to get it. At the left the counter projects enough over the base cabinet so that the worker can stand close to it. A cove molding at floor level makes cleaning easier. At the right a 4-inch high toe-space is provided under the cabinet

11. A Before and two Afters. Contrast the old kitchen, equipment scattered, refrigerator in the rear entry (RE) with the new plans, one providing a breakfast room, the other a pantry with a pass-door through to a counter-top in the kitchen

Planning New Style at Moderate Cost

GOOD DESIGN, from an architectural and decorative standpoint, and attractive color schemes, are features as characteristic of the modern kitchen as are the equipment and planning. In all cases, as will be noted by a study of the preceding drawings, an appearance of simplicity and balance is achieved. This is accomplished partly by keeping the counters, range top, and sink at an equal height from the floor, and partly by keeping the front surfaces of the cabinets on an even plane. A clean appearance is thus afforded, uninterrupted by changes in levels or by certain pieces obtruding beyond the line of the others.

The decorative possibilities in a kitchen are today so wide as to allow practically as much latitude in the expression of individual taste as is offered by any other room in the house. Any effect, from the comfortable Colonial or Provincial kitchen to the most modern streamlined "laboratory" is readily achieved by proper handling of design, materials and color.

Among the various elements in the kitchen which may be manipulated for decorative effect, we note especially the following:

Walls may be papered, painted, lined with linoleum, tile or glass, or with one of the hard-surfaced, easily cleaned wall coverings. All these are available in a wide range of colors and patterns.

Floor coverings in solid color or patterns can be had to harmonize with any scheme.

Counters and sink tops are manufactured of metal, wood, porcelain enamel, rubber, linoleum, and a durable wood composition which comes in a variety of tones.

Cabinets, customarily white, can be supplied in other colors when desired. The wooden ones may be either painted or used in the natural wood tones.

Window treatments are important. Small shelves at the side will accommodate small potted plants or colored glassware. A plate rail across the top yields decorative opportunities. Curtains contribute a color note.

And lighting is by no means an inconsiderable element. While installed primarily with a view to functional requirements, good lighting units will do much to set off the soft colors, clean surfaces and bright metal of the kitchen. A simple and attractive ceiling unit should be supplemented by shaded or concealed lights at points where work is to be done. As shown in some of our pictures, lights may be installed near the ceiling line above sinks and counters in such a way as to flood these surfaces with soft shadowless light.

The cost of an up-to-date kitchen necessarily varies with the size of the household and the consequent size and elaborateness of the kitchen. It may be said, however, that in the case of persons who have given some serious consideration to a new kitchen the price is usually considerably less than was expected.

For example, the cost of completely equipping a modern kitchen for an eight room house in the $10,000 to $15,000 class itemizes approximately as follows:

Range, $95; refrigerator, $150; cabinets, $200; sink-cabinet, $100; floor covering, $60; wall covering, $40; lighting, $14.

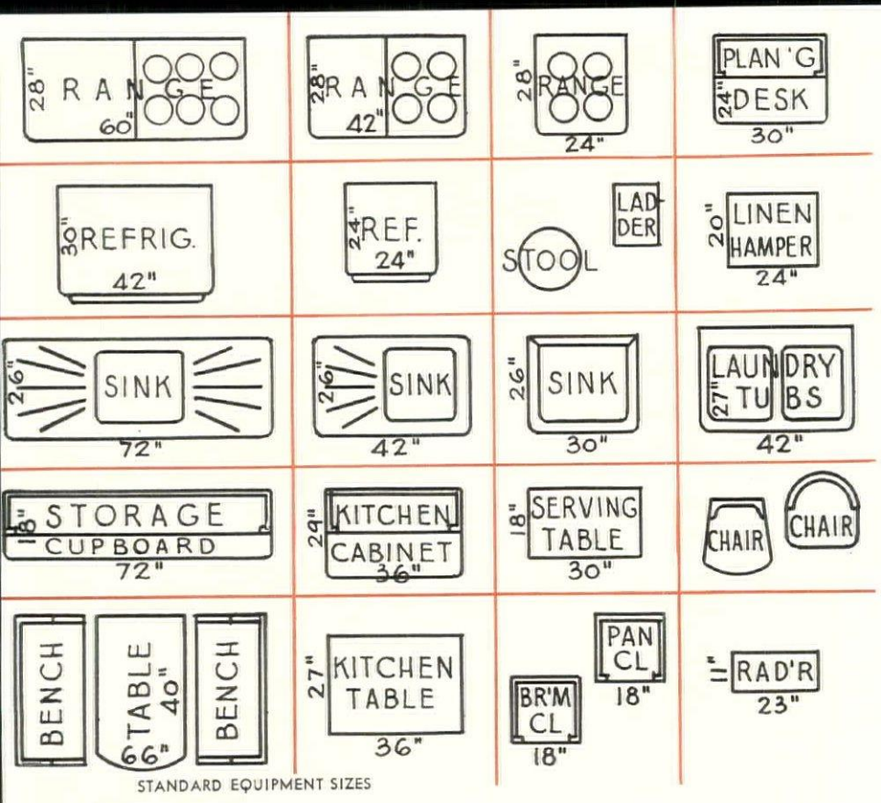
The total of $659.00 includes the cost of installation. Items not included are actual structural changes where remodeling of a major sort is being done, and the "furring", or boxing out, of the space between the wall cabinets and ceiling.

This approximate figure is, of course, materially reduced when, as is often the case, the present range or refrigerator is of an up-to-date type and need not be replaced. It should also be borne in mind that in most cases where existing kitchens of small or moderate area are remodeled it is found unnecessary to make any structural alterations whatever. The new units can be planned to fit into the present space without even a serious interruption of the kitchen work.

Another factor which should be of interest to any one contemplating the modernization of an old kitchen and transforming it into an attractive and well organized unit is the possibilities for financing the project under the provisions offered by the National Housing Act. Information about this type of credit is easily secured through the Modernization Loan Department of local banks. In many instances it will be found that the convenience of a really up-to-date kitchen, with all that it implies in the saving of time, work, and energy, can become an immediate reality with no serious drain on the family purse.

On the next page are some suggestions to help you with the planning or replanning of your kitchen. If we can help you, please write to the Editor of House & Garden, 420 Lexington Avenue, New York, New York

CHEN EQUIPMENT. NAMES AND ADDRESSES OF MANUFACTURERS WILL BE FOUND ON PAGE 88



STANDARD EQUIPMENT SIZES

New Plans for Old

HAVE we suggested to you, in this supplement, possibilities for the improvement of your own kitchen?

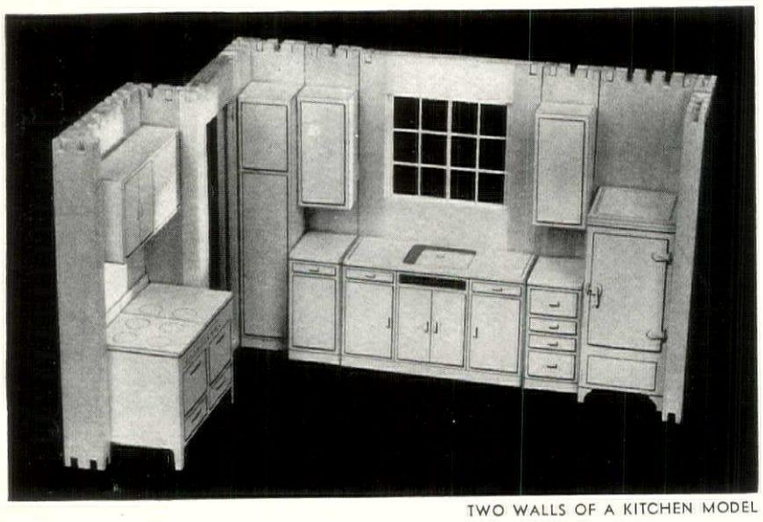
"Yes," you may say, "but my problem is different. I have an unusual number of windows, a jog in the wall here, too little unbroken space. Besides, I am not a 'planner.'"

Then let us help you. On this page you will find a reproduction of graph paper, on which each square equals one square foot. Draw your kitchen plan on this paper and write down the dimensions in the column at the left of the graph paper. For each foot of wall space in your kitchen draw a line along one square of the graph paper.

If you wish to draw in your present kitchen equipment and send the plan in to us with an indication of the amount you are prepared to spend for remodeling or the purchase of new equipment, we should be glad to suggest a new plan in line with your wishes. Fill in the graph paper and column of figures and send them, *with your name and address,* to House & Garden, Graybar Building, New York City.

If you prefer to work out your own new plan, use the standard sizes of equipment shown in the upper left-hand corner. These are in exactly the same scale as the graph paper.

If, finally, you wish to see your new scheme in model form, there is a firm in New York which, for approximately five dollars, will make up an exact model (¾" equals 1 ft.) for you like the one shown in the photograph at the left, only with four walls of jointed wood and a complete set of carefully scaled, cardboard equipment properly placed.


TWO WALLS OF A KITCHEN MODEL

WIDTH OF KITCHEN_____FT.

LENGTH OF KITCHEN_____

WIDTH OF DOORS_____

HEIGHT OF WINDOWS_____

WIDTH OF WINDOWS_____

HEIGHT OF CEILING_____

TYPE OF LIGHTING_____

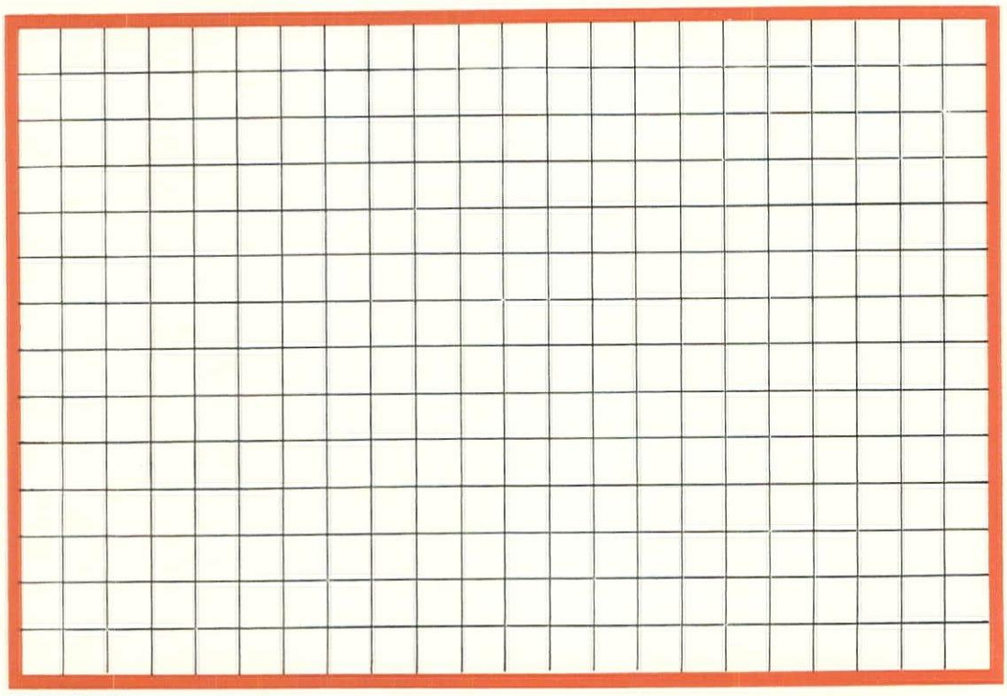
TYPE OF RANGE_____

TYPE REFRIGERATOR_____

NUMBER IN FAMILY_____

REMARKS_____

_____


GRAPH PAPER

WHAT RATING WOULD YOUR HOUSE GET?

Before building or buying, why not apply the government's new FHA rating system to determine if you are making a safe investment? By John Cushman Fistere

It would be fortunate indeed if some disinterested agency were to rank houses by value, checking them while they were under construction, and in general making sure that the buyer was getting what he was paying for.

Not in such a bold way but similar in effect, the Federal Housing Administration has set about to become an agency for ranking houses in America. Under an act passed by Congress, the Federal Housing Administration insures mortgages on houses. Just as a life insurance company makes a health examination to determine how good a risk a particular insurance applicant is, so the FHA makes health examinations of the properties it insures and ranks them according to their promise of longevity.

The business of ranking houses has produced a new semi-science. Like the appraising of property, it is a mixture of technical formula and common sense. To the layman, either one who is going to build a house under the FHA plan, or to the man who already owns a house, this new science is unusually interesting.

Consider, for example, the person who is building a home with FHA financing. Let us assume that his property is worth $15,000 and that his mortgage is for $10,000, the mortgage to be paid off in twenty years. According to the terms of the FHA, the owner pays ½ per cent a year for mortgage insurance, which amounts to $50 a year or $1,000 for the 20-year period.

In the opinion of the FHA, not all home owners should pay the same premium for mortgage insurance. Some mortgages are obviously better risks than others, and it is to enable the FHA to say which are the good and which are the fair and which are the mediocre that it has developed this science of risk rating. When it receives a mortgage it places it in a group of mortgages of similar risk characteristics, the groups being listed as "A", "B", and "C". The "A" mortgages are the best, the "B" next best, and the "C" third best. So that in our typical case, should the mortgage be rated "A" and the annual $50 premium be paid into a fund that suffers few losses, the owner will receive back from the FHA most of his $1,000, minus charges for operating.

If, on the other hand, our typical case mortgage is rated "C", and heavy losses are suffered in that group, he may lose the greater part or even all of the $1,000.

Consequently it behooves anyone who is going to build a house under the FHA plan to understand exactly what constitutes a good risk and what constitutes a poor one.

For those who do not contemplate building houses under the FHA, the system of risk rating is no less interesting although it has less pecuniary value. For mortgage risk rating sets up a completely new system of valuating property, seeking to determine not the current worth of a particular piece of property but the likelihood of the property retaining its worth over a period of years.

From the FHA's standpoint, there are five different factors that indicate whether a mortgage is any good or not:

1. The character of the property itself: the general layout of the property, the planning, design, construction, and equipment of the house itself.

2. The kind of neighborhood the house is in: good or bad, and its chances of staying good if it is good.

3. The relation of the house to the neighborhood: whether it is too good or too bad a house for the neighborhood, whether it is generally harmonious.

4. The character of the borrower: his ability to pay.

5. The kind of mortgage: whether short or long term, and what the terms of repayment are.

Perhaps from the FHA's standpoint, the last two are the most important. But the man who is trying to give his property a rating is interested in only the first three. In its rating scheme, the FHA gives equal weight to the five factors; that is, each one counts 20 per cent out of the 100 per cent. So that, first off, the man who thinks the value of his property is concentrated only in the house and lot has been misleading himself.

For each of the five characteristics, the FHA has worked out "rating grids" (shown at end of article) on which the different elements in each division are given proportionate values. Take, for instance, Grid No. 1—headed "Rating of Property." In Column 5 are listed the maximum percentages to be given for a perfect rating in each feature.

General layout	15.0%
Design	8.0
Suitability to climate	7.0
Livability	15.0
Light and air	8.0
Mechanical equipment	7.0
Accessory equipment	3.0
Special equipment	2.0
Structural soundness	20.0
Resistance to elements	10.0
Resistance to use	5.0

In Columns 1 to 4 are the lesser ratings for less than perfect conditions in each of those classifications. There is no intention of explaining here specifically what constitutes a good rating, but what the grids do establish is the relative importance in the value of a house. It would be perfect for the buyer if the FHA were able specifically to say that such and such a type of plan gets an "A" rating, or such and such a type of wall construction is to be rated "B". All they can do, however, is indicate to you what the importance of the different features are.

Here are some of the general precepts used by FHA underwriters in rating property:

Under "Design of Property": If the exterior of the house is a simple, direct expression of the plan and of the materials used, its design should rate high. Low ratings should be given in the case of houses that are "shirt-front" designs, in which the appearance of the building has not been considered from all sides. The use of false (*Continued on page* 94)

ACTIVITIES FOR GARDENERS IN NOVEMBER

FIRST WEEK

The preparation of Hyacinth and Tulip bulbs for forcing in the house can still be started. Rather sandy loam with leafmold added to prevent undue caking is put into pots or bulb pans of the desired size and the bulbs are planted in it 2" or 3" deep. These pots are then thoroughly watered and placed in a shaded coldframe or sunk a couple of inches below the ground level in some well-drained corner of the garden. In five or six weeks they are brought indoors, allowed to thaw out gradually and then placed in a warm, dark place. In two weeks or so, give light.

Autumn spading of ground intended for planting next spring, whether the area has already been used or not, is an excellent idea. Soil thus turned over and allowed to lie rough through the winter is decidedly mellowed by the action of the weather, to say nothing of the hibernating insect pest which will be destroyed in the process. Do a thorough job while you are at it, going down a full spade's depth and removing any rocks, roots, weeds and other obstacles you may come across. It is not necessary to break up the clods—the frost and storms will do that for you. In spring, rake.

If for any reason you foresee that tree or shrub planting cannot be finished before real winter is due, spread a heavy mulch of dead leaves, litter or any kind of rubbish on the space you want to plant and leave it there until you are ready to begin operations. Such a covering will serve to shut out the frost and keep the soil in workable condition. In this way the usual fall planting season can sometimes be prolonged to the end of December or even later. If you expect to buy a living Christmas tree, here is the way to insure its successful planting after the holidays.

SECOND WEEK

On new properties, especially, it is often desirable to eliminate what may be termed "junk" trees—Wild Cherries, misshapen, scrubby Maples, and so on. The common practice is just to chop them down and let it go at that. All looks well for a few months, and then a perfect forest of fast-growing shoots arises from the stumps of the old trees, and despite further cutting, may continue to reappear for several years. The only real remedy for such a situation is to hack, pry, chop and worry the stumps and main roots right out of the ground, and be done with it.

At this time of year it is a good plan to look over the lawn carefully and begin filling in any hollows with good, loamy soil. It is not advisable to fill more than 2" deep at one time, lest the underlying grass roots be killed, but you will be surprised to see what a difference even this amount of fresh soil will make in the appearance of the lawn. After spreading the soil, rake it to an even surface and let it lie over the winter. In the spring the grass will come up through it. In midsummer, another light filling can be applied here and there.

Shrubs of various kinds which have become leggy as a result of crowding by other growths can be reclaimed to a surprising degree by the simple process of cutting them back almost to the ground level and thereby forcing the development of numerous new shoots from the base. This is drastic treatment, and of course it will take two or three years for the shrubs to look really presentable again. But if you do the cutting now, and follow it next spring by transplanting to a favorable location, the final results will be eminently satisfactory.

THIRD WEEK

Sphagnum Moss has various garden uses besides being the medium in which plant roots are packed to keep them fresh and moist during shipment. For instance, a layer of it a couple of inches thick and six or eight inches below the ground level will catch and hold enough moisture to turn a relatively unproductive, gravelly spot into a perfectly good flower garden. Similarly, Sphagnum and soil mixed together in equal parts are excellent as a root-run for flowers in dry-laid walls. In all cases the main service rendered by the Moss is to conserve moisture.

Seeds of many kinds which are slow to germinate and consequently are wintered over in the soil of coldframes or in the open had better be protected from the paws of foraging and doubtless hungry mice. One of the most effective safeguards is to cover the planted area with fine-meshed wire laid on the soil and pegged down—even ordinary window-screening material will do the job. When such damage occurs it is usually the result of surface digging rather than underground burrowing. Seeds of Pine and other conifers are the ones most subject to attack.

One of the best places to store seeds which are not to be planted until next spring is in the modern home refrigerator, whose interior condition is uniformly cool and not too dry or moist. The seeds can be placed in either small envelopes or glass vials, contained in some sort of box so they won't get mixed up with the dill pickles or the Sunday roast. Seed viability (which is another way of saying ability to sprout and make plants) is decidedly prolonged by such storage conditions as contrasted with the dry, fluctuating climate of the ordinary room.

FOURTH WEEK

To say that leafmold comes from leaves is so obvious as to seem rather silly, but surprisingly few gardeners know just what the conversion process is or how it can be expedited through their own efforts. Aside from helping leaf disintegration by the use of chemicals, which is a story in itself, you can turn the results of your autumn raking into valuable leafmold with considerable speed by storing them in an outdoor pit where their own weight, plus the moisture from snow and rains, will soon start to break down their tissues. Do not disturb or turn over the pile often.

Hardy seedlings of nearly all kinds and ages, which are being carried through the winter in a coldframe, should be shaded by slats laid over the sashes so as to keep out direct sun but still permit the entrance of considerable daylight. Do not try to keep the inside temperature above freezing—on the contrary, coldness is better than warmth. Marked fluctuations should be prevented as far as possible, as these are what lead to much of the winter damage outdoors. The ideal is a gradual drop to below freezing, and a maintenance of the frozen condition.

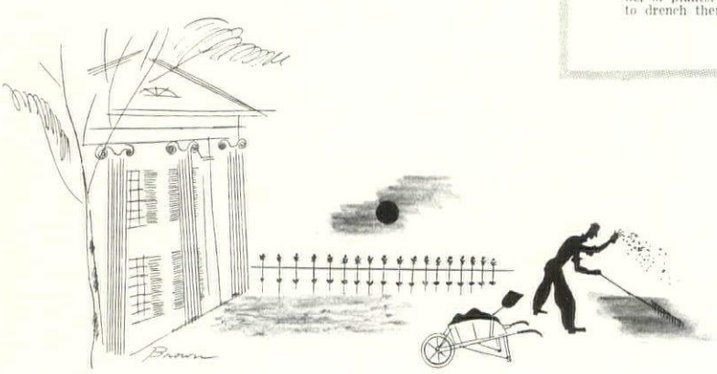
Before winter sets in you had better look into the condition of all drain heads, strainers and other water-carrying places which may have become clogged by fallen leaves and rubbish of one sort or another. Give them a thorough cleaning out, and make sure that all screens are firmly replaced, for winter floods are not pleasant. As a matter of fact, you will do well to extend your clean-up operations to the whole area which the drains in question serve, as a precaution against their further clogging when the trouble will be more difficult to remedy.

FIFTH WEEK

Perhaps the greatest cause of difficulty in keeping house plants healthy during the winter is the dry air which results indoors when the heating system is in operation. An efficient humidifying system largely remedies this trouble, of course, but there are still countless houses where no such system has been installed. For such cases, much can be done to help the plants by spraying their stems and foliage morning and evening with clear water. A rubber bulb with a very fine rose will serve for a small number of plants. It is not necessary to drench them.

Evergreen boughs are one of the best winter windbreaks for small shrubs whose hardiness is open to question. Pine, Fir and Spruce boughs are the best because of their denseness and strength, with Hemlock as the next choice. In using them, thrust the butts of the branches firmly into the ground around the plant to be protected, in such a way that the needled twigs will closely surround it and ward off the direct wind and sunlight. In a pinch, Scrub Oak branches can be used for the same purpose, since they will hold their dead leaves pretty well through the winter months.

Young fruit trees of various kinds, especially Apples, are sometimes seriously injured by rabbits gnawing the bark of their trunks during the winter months when other food is scarce. Fieldmice, too, not infrequently join the merry fun, nibbling away beneath the snow and keeping themselves fat and healthy thereby. The best preventive is to surround each tree with a little fence of small-meshed wire netting that extends down to the ground and even a little way into the soil. Similar fences will also save the twigs of Azaleas, Euonymus and others.



"Doggone if I ain't all upsot today, 'count of old Pete! Seems like I can't make up my mind whut to do 'bout him.

"Pete he's a Canada goose thet I found down by the pond one March mornin' six-seven year ago. He'd got his wing broke some way, an' notwithstandin' all I could do it healed crooked an' he ain't never been able to fly since. He's right tame, o' course, an' gits along good till October. Then, when the wild geese start flyin' south, he takes on turrible, honkin' to ev'ry flock an' strugglin' to git up there an' j'ine 'em. Tain't no use—they won't stop, an' he can't fly. Makes ye feel like cryin', a'most!"

—Old Doc Lemmon

As refreshing
as a summer breeze

10c a can (14-oz.)
The family size 50-oz. can is even more economical.

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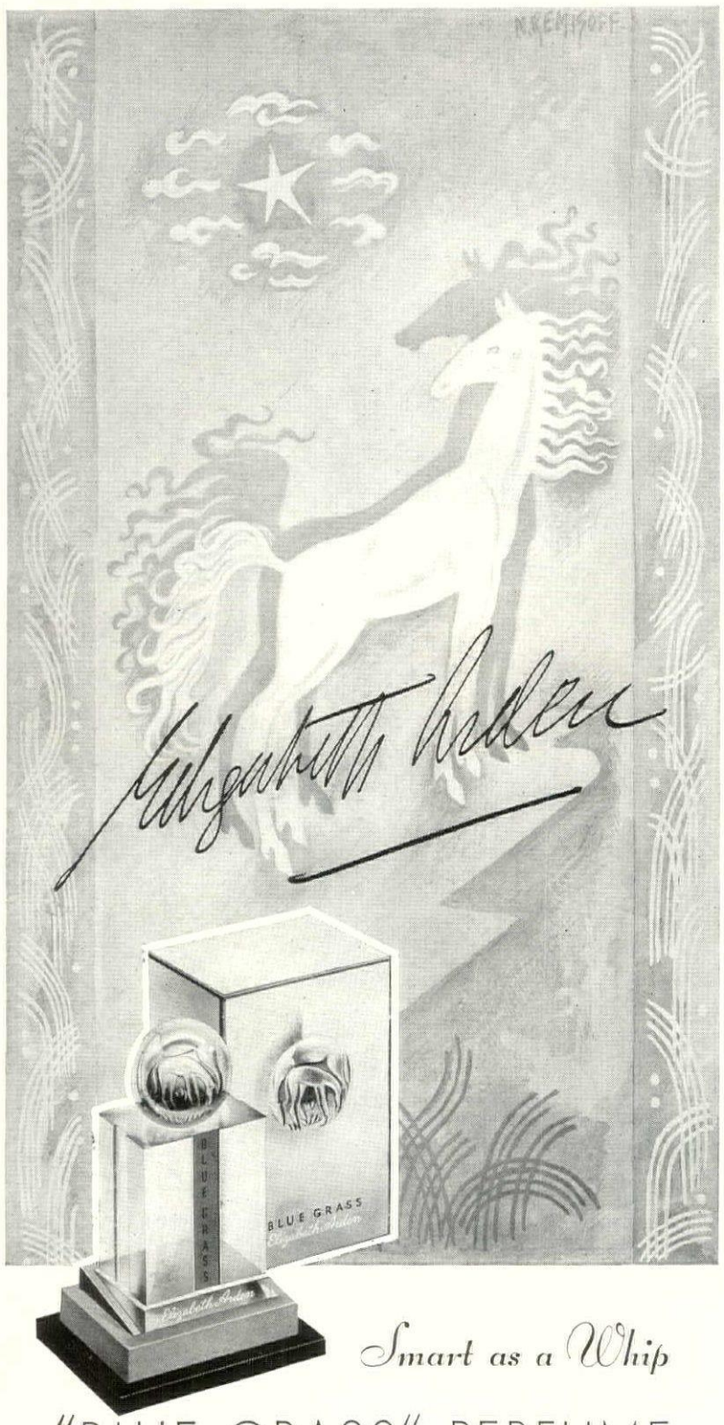
Campbell's
TOMATO JUICE
SERVE ICE-COLD—KEEP SEVERAL CANS IN YOUR REFRIGERATOR

Invigorating as your morning shower! Refreshing as a summer breeze! A delightful drink for breakfast. *And*—such a welcome beverage whenever you're thirsty . . . You'll *taste the difference* in Campbell's Tomato Juice at the very first sip—and however often you drink it, you'll find the delicious flavor always the same. You'll taste and enjoy the fresh, natural right-off-the-vine goodness of choice tomatoes heavy with sunshine—tomatoes that have been ever so lightly pressed for only the sweetest juice . . . Campbell's special process retains to the maximum both the natural flavor and the healthful vitamins C and A and B. (That is why it is a particularly fine drink for children) . . . Keep a few cans of Campbell's Tomato Juice in the refrigerator for delicious, sunny refreshment all winter long. So convenient—just open, pour, enjoy.

ON THE AIR!

New Program Starring GEORGE BURNS & GRACIE ALLEN — Columbia Network—Wed. Eve., 8:30 E. S. T.—7:30 C. S. T.—9:30 M. T.—8:30 P. S. T.



Smart as a Whip

"BLUE GRASS" PERFUME

BY *Elizabeth Arden*

● Fashion magazines are singing its praises. Miss Arden, herself, admits that it is unusually nice. Blue Grass, with its clean, spirited fragrance, has created an altogether new vogue in perfumes. And one whiff of it makes men feel positively romantic. Now available in Toilet Water, Dusting Powder and Soap.

Elizabeth Arden

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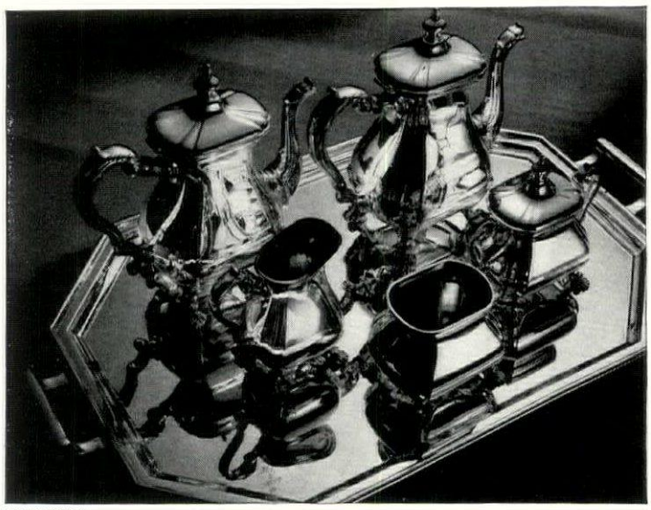
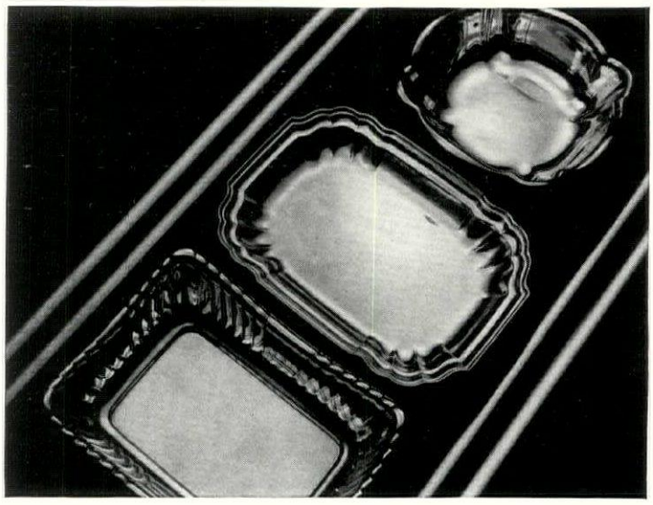
Traditional Silver



MARTIN BRUEHL

ADDED to its fine design and workmanship, the Georgian tea set above is very tempting in price as these distinguished pieces are developed in silver plate. You may order three pieces, or the five as shown here, with or without tray: Reed & Barton



THE oblong fruit dish in the foreground is sterling with a decorative deeply fluted border: Reed & Barton. Also sterling is the center dish in Chippendale design: International. Use the sterling square bowl for salad or fruit: Reed & Barton

THIS practical double-dish for your buffet parties is fitted with alcohol lamps underneath for keeping food warm. It stands on a metal plate. Plated silver with gadroon border. The oval Sheffield type tray with gallery edge is also plate. Both Gorham

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She's a composite, our 1936 "Super-Shopper." Combines the best features of all new-day shoppers. Smart in what she wears and lives with and does. Smart, when she spends her money. . . .

She's careful of quality and critical of cost . . .

Cannon knows The New Shopper. . . . This year, for instance, we know she wants fine percale sheets, finer in fact than those her mother considered finest. So Cannon makes today's top quality in percale sheets—and sells it at a figure almost a third lower than the price you've probably been paying for equal worth. Here's the market's smartest buy! Sheets of exquisite fineness—made of fully combed yarns, more than 100 threads to the inch each way . . . even, smooth, soft, strong . . . lastingly snow-white . . . and woven for years of special service. Yet regularly sold as low as $2.50 (saving you up to a dollar apiece on every sheet you buy). • Cannon costs are kept down by large-scale operation . . . Cannon quality is kept up by new-day planning and scrupulous care. Modern machines. Modern methods. Constant advance. . . . Insist on seeing Cannon's Top Quality Percale next time you shop for sheets. The Cannon name is always your promise of more-for-the-money. . . . Cannon Mills, Inc., New York City. The world's largest producers of household textiles.

CANNON MAKES THREE FIRST-CHOICE SHEETS: *Cannon Finest Quality Percale for about $2.50 • Cannon Utility Percale, about $1.75 • Cannon Muslin, about $1.20 . . . Each is the smartest buy in its class.*

(Made by the makers of Cannon towels.)

Cannon Sheets

TRADE MARK MADE IN U.S.A. CANNON

WEDGWOOD

Hereford on Colonial

THE Hereford pattern on our Colonial shape is a beautiful example of the Neo-classic trend which is so strongly appreciated among people of good taste. The warmth of the decoration is subdued in keeping with the character of the design and adds a note of distinction to the table setting of the discriminating hostess.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA.

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Potteries: Etruria, Stoke-on-Trent, England

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WEDGWOOD

Questions and answers

RECLAIMING OLD BRICKWORK

Q. *Please tell me how to remove deck paint from an old floor. Also, how to reclaim the natural brick of a fireplace which is now painted red.*

S. T., Brooklyn, N. Y.

A. THE use of a good paint remover will take off the covering of paint from the wood. After cleaning off all of the surface paint, rub in the direction of the grain of the wood with steel wool and paint remover, followed by careful wipings with a rag. Another method would be to burn the paint off with a blow torch and finishing by brushing the wood with a stiff steel brush.

One or the other method could be tried on the brick. It would still be necessary to use something to rub out the paint which has penetrated, such as emery cloth or a carborundum brick, and to do this without spoiling the natural texture of the brick would tend to be difficult.

PERIWINKLE BLUE

Q. *Could you advise me how to mix a periwinkle blue paint, to be used in a young girl's bedroom? Would this be a good color for a room with north light—or would a gray-blue be preferable? What should the wood trim be in either case?*

Mrs. M. W. A., Norwalk, Conn.

A. To obtain a periwinkle blue shade for the bedroom about which you wrote, use a standard color of blue for the base, with a touch of thinned permanent pink. The pink should be added sparingly at first until you obtain the tint which you consider just right for the light in the room. Periwinkle blue is known to fade if exposed to a bright light. However, if carefully mixed, it should last well in a room with northern exposure. As it is warmer than a gray-blue it would be a better shade for the cold north light.

I believe that the paint for the wood trim should be made two tones lighter than the wall mixture.

WINTER PROTECTION

Q. *What do you consider the best mulching material for winter protection of rock garden plants? In my region we have plenty of cold weather but not much snow, and my winter losses are sometimes heavy.*

Mrs. J. W., Davenport, Iowa

A. SALT hay is generally considered the best material for this purpose. It is not, as some people seem to think, ordinary hay which has been dosed with salt. The name comes from the source of the hay—those extensive meadows often found adjacent to salt or brackish water.

This hay—sometimes called "four-square" by the farmers because of the peculiar square cross-section of its stems—is very coarse, quite springy and devoid of weed or other seeds. Inquire for it at the office of your local feed and grain store.

Salt hay has the decided advantage of protecting the plants from direct sun and wind, while still admitting air to them. It does not mat down and turn soggy under snow or rain, and so the danger of smothering plants under it is minimized. It should be scattered about loosely to a sufficient depth to shut out all sunlight from the ground. Generally, the irregularities of the rock garden's terrain are sufficient to keep the hay from blowing away. In flattish plantings, however, a few light and twiggy branches are advisable for laying on top to hold it in place. You will not, of course, apply this or any other mulching material until after the ground has frozen.

ENGLISH FIREPLACE

Q. *I would like your advice on appropriate fireplaces for an English cottage type house. In particular, have you any suggestions or sketches for a brick fireplace to suit this style house? The walls are to be plaster and the wood trim stained walnut. If the fireplace should be plastered, what type facing and mantel should be used? Any information you may send will be very much appreciated.*

Miss R. C. McC., Trenton, N. J.

A. THE fireplace suitable for a small English type cottage, such as you describe, should be something very simple and primitive. A plain brick facing with a solid plank shelf and brick hearth, or just the plaster opening with a wood beam across the top and a slate or stone hearth, would be suitable.

LIVING ROOM COLOR

Q. *Could you please advise me as to the color to paint a studio living room measuring 16 x 24 feet with a 20 foot high beamed ceiling, north and south exposures, large window spaces? There is a brownish eggplant rug, coral velvet sofa, occasional chairs covered in grayed green. The furniture is of the more modern English type (not heavy). The walls are now painted a rather deep beige—I would prefer a more informal room.*

On the north side of the room are two sets of triple windows; on the south two single windows. I would like to make curtains for this room. I would prefer inexpensive ones as my plans for the room are so indefinite. Could you advise me how to curtain this room? The outlook is a pleasant one.

Mrs. F. S. C., Bedford, N. Y.

A. SINCE you have an eggplant colored rug, the wall should be good if painted in a Nile green. Cream-colored Venetian blinds with green tapes could be used at the windows and pairs of light flowered chintz draw curtains at each of the triple windows and at each single window. A plum color or mulberry might be introduced in the chintz, and also in the upholstery of some of the large pieces of furniture.

"SWEATING" WALLS

Q. *What procedure would one follow in building a concrete house which would not "sweat"? Is it possible to treat a solid concrete wall in any way to prevent its sweating?*

Would it be practical to build a

(Continued on page 87)

ROADMASTER!

This ROADMASTER, Series-80 six-passenger Sedan—120-horsepower, 131-inch wheelbase — $1255 list price at Flint

Fenderwells extra. All Buick prices include Safety Glass throughout as standard equipment

STYLED FOR A PARTY, BUT POWERED FOR A THRILL!

THIS high-powered, well-mannered, dazzlingly smart series eighty Buick is Roadmaster by nature as by name.

You'll hear this enthusiastic verdict repeated at the Automobile Shows:

"BUICK'S THE BUY!"

On take-off it can sink you a full inch back into the cushions with its instant sweep. At speed on the open road it can swing that speedometer needle miles higher than any sensible man will normally want to travel.

Idling or full-out, its engine is hushed as a country snowfall.

There is literally nothing like its spectacular performance in all your past driving experience – and nothing approaching it today, except in the other members of that stellar quartet which has so dramatically set America talking Buick.

Every one of the new Buicks – the Special, Century, Roadmaster, or Limited – handles with the feather-balance of a fly-rod – in any one a 100-pound woman can drive all day long without strain.

Every one slows down to swift stoppage from speed under tiptoe-pressure on its big hydraulics, with the smoothness of stroking on velvet.

Every one has the same integrity of manufacture and materials – steadiness, stability, safety engineered to last through the years.

But even in such notable company, the Roadmaster eminently deserves its name.

Just slip behind the wheel – drive it a mile – and you'll know why.

YOU CAN AFFORD THE NEW BUICK

List prices range from $765 to $1945 at Flint, Mich.,

Subject to change without notice. Standard and special accessories groups on all models at extra cost

Convenient GMAC time payment plan

Buick 8

FIRST OF THE GENERAL MOTORS CARS

FOUR BIG REASONS WHY "BUICK'S THE BUY!"

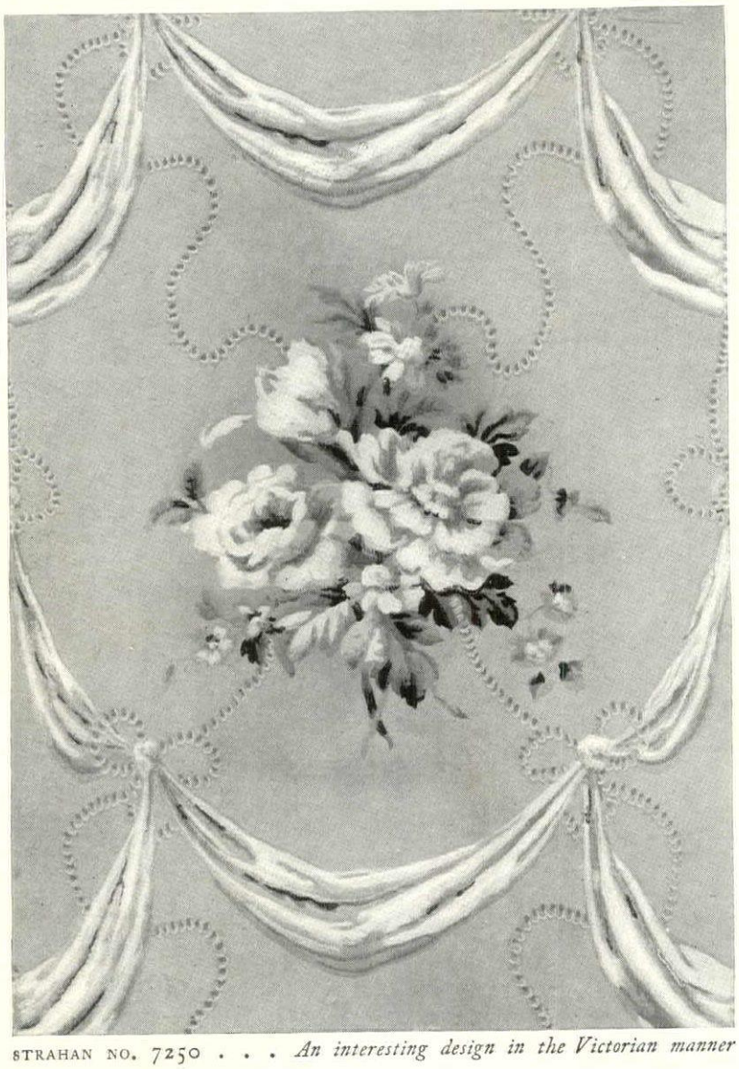
SILENT, OIL-CUSHIONED VALVE-IN-HEAD ENGINE, WITH POWDER-FLASH POWER

"TURRET TOP" BODY BY FISHER, WITH YEAR-AHEAD STYLE

PERFECTED HYDRAULIC BRAKES,

KNEE-ACTION AND TORQUE-TUBE

STRAHAN WALLPAPERS



STRAHAN NO. 7250 . . . *An interesting design in the Victorian manner*

This stock pattern gives your walls

. . the beauty of hand-blocked paper

THIS NEW STRAHAN PAPER is a stock pattern, yet it is so exquisitely printed that it reproduces the rich colored elegance of hand-blocked paper. It gives your walls an expensive hand-tailored appearance at no greater expense than that of any fine machine-made wall paper. * The graceful design is in the classic English style. It is made in a range of pleasing colors. Be sure to ask your dealer or decorator to show you this and the other new Strahan papers.

THOMAS STRAHAN

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Factory:
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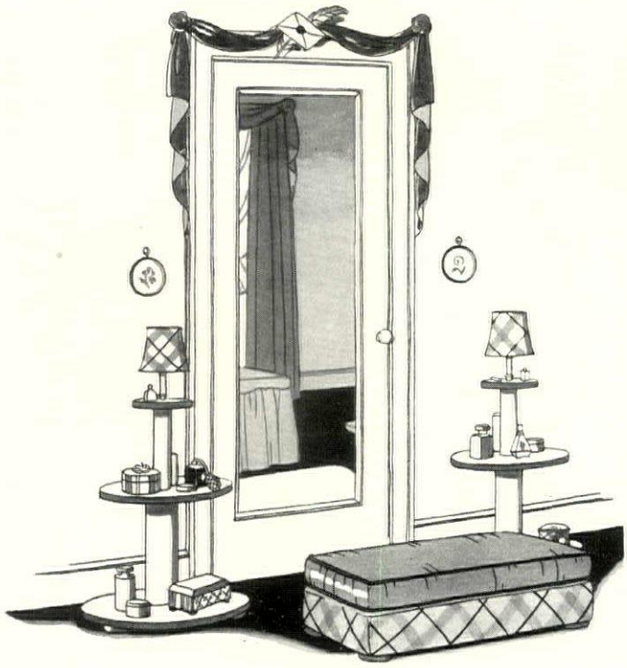


Mirror ensemble for party guests

HAVE you a door-length mirror on one of your bedroom closet doors? If so, you will be interested in knowing how to make a delightfully modern dressing "table" out of it. And if you haven't such a mirrored door, you can hang a slab of mirrored glass right on the wall in some desirable place and make use of the same idea.

This whole scheme grew out of the need of an extra dressing table somewhere in the house for party nights, though the result is a dressing table effect charming enough to use all the year around.

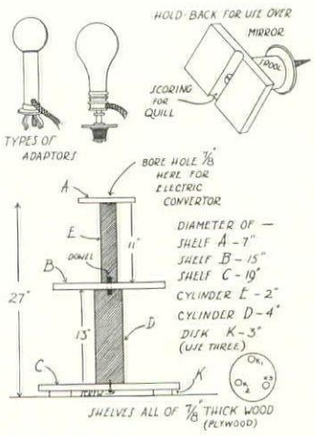
Given your mirror, the taller and wider the better, all that you need to do is to have a pair of little three-tiered stands made up (your local woodworking mill will make them for you at slight cost), paint them to suit the color scheme of your room and place on either side of the door, as shown in the sketch above. These together with a low bench (the one shown was made from a wooden box) with a cushion top complete the ensemble.

If your room has white woodwork, these tables would be very pretty painted flat white, with plum colored edges to the shelves. Then, over the doorway use a swag of plum colored fabric (one with a sheen if possible) lined with white. This is shown in the drawing held up at the center by a hold-back which has as decoration a quill pen and envelope with a splashy seal in red sealing-wax. On the floor is a deep blue-green carpet, which contrasts effectively with the plum and white colors.

The sketches below give the dimensions of the dressing-table, and the construction of the hold-back. In the top of each table you will place one of the ordinary electric converters (used for candlesticks) and use either a pleated or fabric lampshade.

To assemble the lamp-tables, nail shelf B to cylinder E. Nail shelf B to cylinder D. Screw through center of shelf C to center of cylinder D to hold at center and then nail shelf C to cylinder D. Nail shelf A to cylinder E. Add disks K as feet (3 of them equally spaced and attached with screws).

—HARRY C. RICHARDSON



THE component parts of the tables, and the hold-back used over the mirror, are shown here. Plywood 7/8" thick is used for the circular shelves; the bottom one carries three wooden disk feet

YOUR local woodworking mill can readily cut the parts of the two whitewood tables, ready for you to assemble and finish. When put together they are painted to suit the scheme of the room

Year-Round Comfort *is a welcome feature of this most refreshing room. For every step on the Armstrong Floor is cushioned, quieted. Linoleum itself is springy, and the most comfortable of floors when firmly cemented over felt . . . A good reason, too, why this floor will last for years of service. Note the unusual color scheme of chartreuse, lemon-yellow, and salmon, the silver ceiling and the rainbow rug. (Complete specifications of this room will be sent on request.)*

GAY AS A JUNE DAY is *every* day in this roomful of summer sunshine. And gay indeed is the woman who has discovered how easy it is to capture such lasting good cheer for her home. You'll make that discovery the moment you visit your favorite merchant and see the lovely new fashions in Armstrong's Linoleum Floors. They'll let you be a bit daring with color. They'll help you plan rooms that are different, rooms that will turn out just as you hoped. The room above is but one example. Here's something quite new in linoleum—a plaid design in six-inch marble blocks, No. 640—that invites the generous sprinkling of color in walls, furniture, and drapes. The result is a refreshing harmony, a cheering, summery atmosphere. So cheering, too, when cleaning time comes! This floor is brushed clean in a jiffy. And it's kept new and bright with occasional applications of Armstrong's Linogloss Wax. Is it any wonder that so many, many women are modernizing their homes with Armstrong's Linoleum Floors?

"Floors That Keep Homes in Fashion" is a new 36-page book you should have before you spend a penny in fixing up your home. Natural color photographs of all types of interiors will help you see just how your own rooms will look. Write, enclosing 10¢, and we'll send you a copy (in Canada, 40¢). Address Armstrong Cork Products Company, Floor Division (Dept. H-11), Lancaster, Pa.

ARMSTRONG'S LINOLEUM FLOORS

for every room in the house

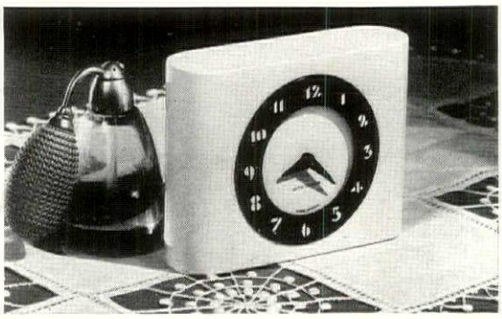
PLAIN • INLAID • EMBOSSED • JASPÉ • PRINTED • ARMSTRONG'S QUAKER RUGS *and* ARMSTRONG'S LINOWALL

Vanity... vanity... all is vanity

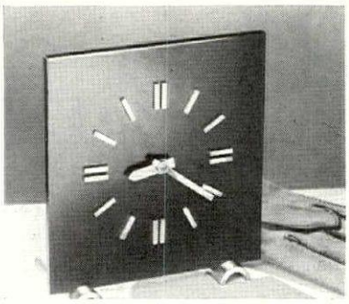
[and that settles the gift problem]

THE gentleman can wait while she powders her nose, but gentlemen this season like their waiting done with great consideration. When the hour is set for nine o'clock, he may be more patient if he knows that she, too, knows when nine o'clock has come. So we suggest the Du Barry for her dressing table. A vanity clock that can do its reminding with the greatest diplomacy and tact. It is a worthy table-top companion for dainty perfumes and colorful powder boxes. The Du Barry is only one of the gay and decorative new Seth Thomas Clocks, of which there are many others, for many purposes, at all prices. Seth Thomas Clock Company, Thomaston, Connecticut.

The "Du Barry" is *en famille* with the delightful accoutrements that litter dressing tables. Finished in delicate light ivory, with the dial ring in gun metal finish, setting up a most distinctive contrast. Recessed numerals are ivory. Hands are protected by convex glass. Width 4⅝ inches, Height 3⅜ inches. 8-day movement. $6.95

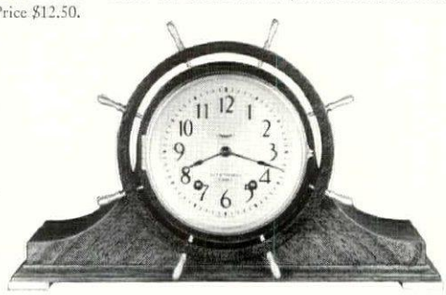


The "Lunar" is a gift that will make even the most set-in-his-ways male react with youthful excitement. With a simple twist, the spherical case parts and reveals hidden keys for winding or setting. It's "the most distinctive and novel timepiece of the decade." 8-day movement. Height 4 inches; width 3½ inches . . . . . Price $12.50.



The "Phoenix" suggests good breeding. The 3½-inch dial is finished in gun metal finish. In contrast are the raised numerals, the novel hands and feet—all in brushed gold plate. Self-starting electric movement. Also key wound, called the BALTIC . . . . $12.50 for either model.

As Nautical as a rudder is the *Helmsman*. The ship's wheel circles and case are mahogany; the spokes, hinged sash and feet are brushed gold plate. Strikes ships bells, and has legible figures for those who can't remember what time is eight bells. 8-day movement. 13½ inches wide, 8¼ inches high. Price $50.00.

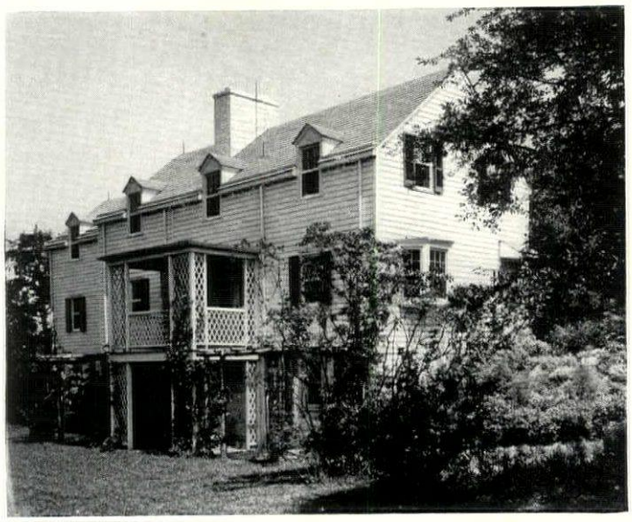


SETH THOMAS

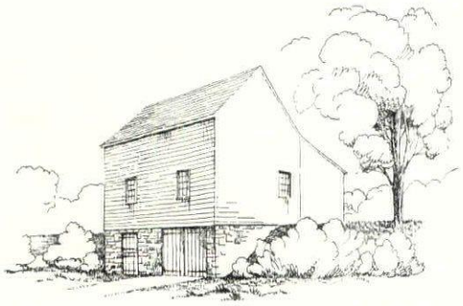
Makers of fine clocks for more than a century

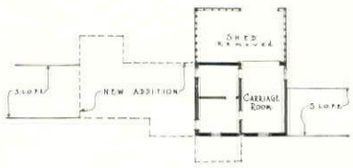
TO THE CLOCKWISE: These are only four of the several new Seth Thomas models. We urge you to see them at your local jewelry or department store—see what artists and designers and the century-old clockmaker can do when they get their heads together.

Barn to three-story house

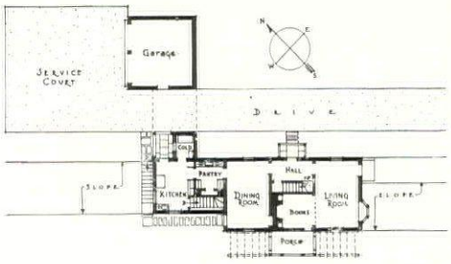


ON AN interesting piece of hillside property at Roxborough, Pa., purchased by Mr. John A. Silver, stood the old barn sketched at right. The photograph above shows what happened to the barn after its owner called in Architect Robert H. McGoodwin





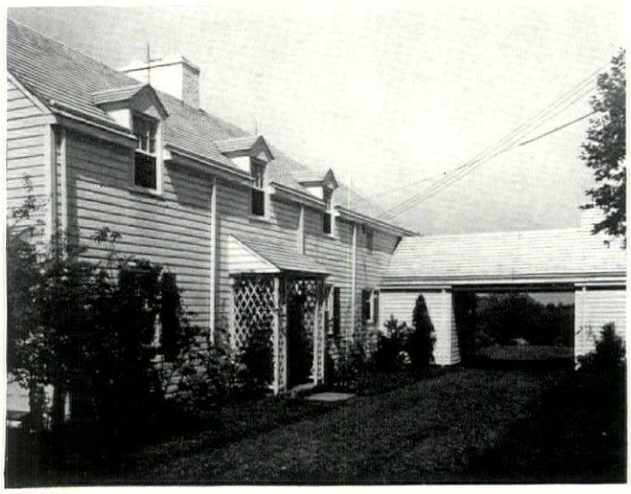
PLAN OF OLD BARN



FIRST FLOOR PLAN

TO THE left is the barn's original floor plan, with dotted lines showing the additions. The plan of the entrance floor of the house is below. Maid's room and bath, laundry, etc., are under this

DORMERS have been broken through the eaves to give light and air to what is the second story at the front, the third story at the rear. Here are three bedrooms and two baths



HOME FINANCING

House & Garden invites you to make use of the services of its Home-Financing Department conducted by John R. Hoyt, M.A.I., real estate specialist. Please address Home Financing Counsel, House & Garden, 420 Lexington Avenue, New York, New York

Of all the inquiries that come to this office from home-owners or builders seeking help with their problems, the commonest one is "what will it cost?" And in the building business this is the most difficult to answer. We can tell you the cost of materials—but the cost of labor varies so greatly in different sections of the country that it is practically impossible for a national magazine such as House & Garden to give a general answer that will fit more than a very limited number of cases.

However, we publish below a check list of the costs of making typical repairs, based on a 3-year remodeling loan at the interest prescribed by the National Housing Act: $5.00 per year for each $100 borrowed. These figures are relative. They were prepared by the local contractors in Port Chester, New York, for the First National Bank and Trust Co., and are based on the labor costs in that city.

EXTERIOR	Cost per Month
Waterproof cellar	$ 9.59
Concrete sidewalk and driveway	5.60
Two coats of paint, one coat of shingle stain	8.79
New copper gutters and leaders	3.20
Landscaping the grounds	4.80
Replace loose bricks in chimney	.48
One car frame garage	8.95
Deck porch with brick foundation	15.97
Enclose open porch	6.39
Build breakfast nook	6.39
New roof	7.67
INTERIOR	
Install laundry tubs in cellar	2.56
Built-in bookcases	2.40
Plaster ceiling, per room	1.12
New set of bathroom fixtures	5.12
Tile bathroom	7.19
Install built-in shower	4.80
Install new bathroom	11.19
Brass pipe throughout the house	7.67
Redecoration of interior, paper walls, paint woodwork and refinish floors	7.35
New hot-water heating system	15.18
Additional base plugs, each	.23
Refinish floors	3.20
Ceil room in attic	5.44
Oil burner with 275 gallon tank	11.19
Install downstairs lavatory	6.76
Combination laundry tray and kitchen sink	2.02
Forty-gallon hot-water boiler with coal heater	1.60
Double draining board sink	2.08
Forty-gallon copper boiler	1.92
New lighting fixtures throughout house	3.20
Additional radiators, each	1.28

The Modernization Loan Department of any lending institution which coöperates with the F.H.A. can give you the information about the relative costs in your own locality. Government-insured loans may run for as long as five years and, in the home field, may amount to $2,000. In the commercial field, for stores, apartment houses, factories, etc., the limit is $50,000.

No Government money is loaned under the Modernization Credit Plan. The Government, through the Federal Housing Administration, insures modernization credit loans granted by all approved lending institutions. The borrower makes his own arrangements as to the amount of credit, the terms, and the interest rate, which, however, may not exceed the maximum established for his protection by the Federal Housing Administration.

Questions and answers

(CONTINUED FROM PAGE 82)

house entirely of concrete and steel—walls, floor and ceiling of concrete? I am desirous of finding a method of construction which will be absolutely vermin-proof. I will appreciate information on this subject very much.

M. M., Chicago, Ill.

A. Sweating of walls is the accumulation of excess moisture on the cold surfaces of a wall. This condition can be minimized by proper ventilation or cured by the introduction of insulation, either by an air space or by use of the right kind of insulating material. It is customary to prevent sweating of masonry walls by nailing 1" x 2" strips vertically, 12" apart, on the inside walls and then applying the lath and plaster over these. In this way, an air space is obtained which prevents sweating of the plaster walls.

It is perfectly practical to build a house entirely of concrete and steel, provided the structure is properly designed and is constructed carefully in accordance with that design. The Port-

(*Continued on page* 92)

A NEW SMALL PIANO OF UNUSUAL BEAUTY AND TONE

The MUSETTE

The MUSETTE is only 23" deep and 57" wide—yet it has a standard-size keyboard. Colonial Console, in mahogany, shown above—$295. FOB New York.

An amazing new development appears upon the musical horizon—"The MUSETTE"—a remarkably compact piano of novel and charming design, possessing the *tonal* beauty and power usually found in a quality Grand Piano of medium size. A new and improved method of sounding board construction and suspension (patents pending) has made possible this small-size piano which fits so delightfully in a spacious room or a small apartment. Welcomed by musicians for its fine tone and by leading decorators for its unusual beauty of line—The MUSETTE is an inspired adaptation of a new and modern design with authentic Period styling. Sheraton, Louis XV, Federal and Colonial models are available, and may be seen at leading Piano and Department stores everywhere.

Musette TRADE MARK

This Seal identifies a genuine "Musette"

WINTER & CO., NEW YORK

MUSETTE • THE PIANO OF TOMORROW

The MUSETTE is made and guaranteed by WINTER & COMPANY, New York, one of America's largest manufacturers of Grand and Studio Pianos.

WINTER & CO.,
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Send me descriptive literature concerning "The MUSETTE".

Name .....

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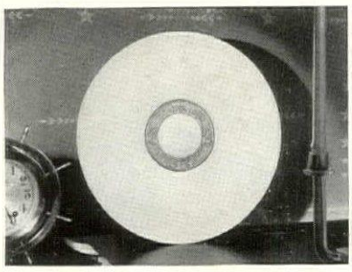
City ..... State .....

Kensington

TO MAKE

YOUR GIFT LIST FAMOUS



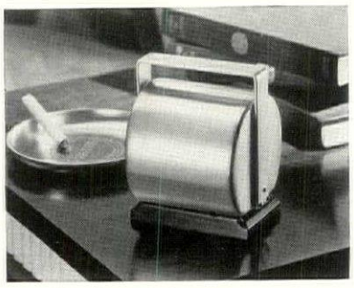
The Compass. Decorative plaque. Sandwich or canapé platter. Diam. 15-in., $7.50.

The Clipper Ship Tray. Really spacious! 22⅝-in. long, $10.00; 18-in long, $5.00.

The Zodiac Service Plates: 11-in. with zodiac signs, $3.00; plain, $2.75. Sandwich size, 10-in., with signs, $2.75; plain, $2.50.

The Waverly Desk Set: Seven pieces; complete, $24.75; also sold separately.

The Dorchester Double Serving Dish. Use as illustrated or as two single servers. $8.50.



The Piccadilly Cigarette Server; holds two packs, $5.00.

• Give beauty that endures.

KENSINGTON is that kind of gift. Its authentic lines have heirloom significance. Its soft lustre never tarnishes, cannot stain. The resplendent glow, like old silver, is distinguished in any company, gracious on any table, cherished in every home.

Whatever your gift budget, Kensington will make your gift list famous. Now is the very best time to see the complete displays at leading department stores, jewelers, and specialty shops.

Kensington INCORPORATED

OF NEW KENSINGTON

PENNSYLVANIA

Kitchens

(SEE PAGES 65 TO 76)

IN ASSEMBLING material for the foregoing supplement, HOUSE & GARDEN was assisted by the following firms:

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PAGE 67 *Ranges* Small: Standard Gas; Medium: Westinghouse; Large: Cribben.

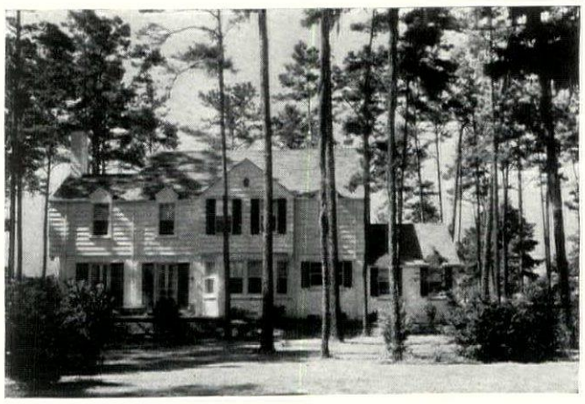
PAGE 68 *Sinks* Small: Kitchen Maid; Medium: Standard; Large: GE.

PAGE 69 *Refrigerators* Small: Westinghouse; Medium: Frigidaire; Large: Electrolux.

WHITE HOUSE KITCHEN: Cabinets, Sink and Counter-tops: Excel; Range: GE; Refrigerator: Westinghouse; Dishwasher: Hobart; Floor: Congoleum; Black Glass: Pittsburgh Plate Glass.

Modified Colonial in Georgia

"LOTALEXA", Valdosta, Georgia, the home of Mrs. A. B. Lipscomb, is an interesting example of modified Colonial design. The first story is white painted brick and the second is clapboarded. Above is the roadside front and below the rear, with a brick terrace porch gained by French doors. Lloyd Greer was architect



Parties

(CONTINUED FROM PAGE 31)

occasion, your guests and your pocketbook warrant. The dinner of many and extended courses is as dead as a Dodo. Those Gargantuan meals of the '90's, with dizzy successions of dishes and bewildering arrays of wines came pretty close to being an old-fashioned form of exhibitionism. On the other hand, if you have a good cook, it would be silly to let her waste her gastronomic sweetness on the desert air of a lean meal. However, the tendency is toward having fewer courses and making each one memorable. The same is true of the apéritifs and the wine.

While a Dry Martini is as orthodox as the Apostles' Creed and consequently is acceptable to the majority of guests, there are a whole world of other apéritifs, and one should offer guests a choice. The confirmed wine drinker and those who prefer to save their palates will choose chilled Sherry or Rhine wine or an apéritif with a wine base—Dubonnet or Byrrh or even plain Vermouth. Avoid fancy, fussy cocktails as you would the plague. Likewise fancy hors d'œuvres.

The first rule about hors d'œuvres is that they should be eaten with the maximum of ease and not spill bits around. They should be quick and to the point. They shouldn't spoil the appetite for the dinner that follows. A jar of pâté de foie gras with crackers and the guests to help themselves is one of the simplest and most acceptable solutions. Avoid hors d'œuvres that require knee-eating. Most men abominate juggling little plates on their knees.

There may be a few barbarians left who pour in three or four cocktails before dinner, but, fortunately, their tribe is declining. That much stimulant defeats any meal and is apt to ruin the party.

A good dinner is built up gradually to a dramatic point. It starts with a simple soup, passes on to an interesting fish and reaches its peak with the roast. Salad, dessert and fruit should be a gradual descent from this peak so that the guest lands safely on earth again with the coffee.

Most men prefer thick soup and most women thin. At a largish dinner it might be pleasant to revive the old tureen—place a tureen of thick soup before the host and the thin before the hostess—and guests can have their choice. Besides, so much of our serving is prepared in the kitchen nowadays that it is interesting to return to at least one old custom where the host—now deprived of carving at table—can make some gastronomic gesture as the head of his house.

The same dramatic ascent should be calculated in serving wine. There has never been evolved more satisfactory combinations of food and drink than the orthodox combinations of the past. They are:

Oysters and Shellfish—a dry flinty wine such as Chablis or Meursault.

Thick Soup—a Sherry, such as Oloroso or Amontillado.

Thin Soup—a dry Madeira.

Fish—any of the Rhine wines or Moselles or dry Graves.

Light meats such as chicken—light red Burgundy such as Beaujolais, Moulin-à-Vent, or Claret, or a white Burgundy.

Roasts and Game—the grand wines—full-bodied red Burgundies or Bordeaux or Côte du Rhone.

Salad—skip wine.

Desserts, when not too sweet—Sauternes or a semi-dry Champagne or a full and sweet Port, Sherry or Madeira.

Coffee—Cognac or various Liqueurs.

Various changes can be rung on a dinner menu. If it starts with soup, the salad can be left off or no soup and a salad. We usually skip entrées today and pass directly from the first course to the roast.

But whether the dinner be long or short, it should be properly timed. Courses should not be rushed, and the hostess, with an eye on her guests' plates, should give everyone a chance. After all, conversation is one of the best aids to digestion. Let the English, if they will, gobble their food first and talk afterward, Americans need not follow their example.

There was once a famous American actress, now become the mistress of one of the greatest country houses in England, who always prepared her conversation with her guest of honor beforehand. If he was a doctor, she looked up something on medicine. If he had a hobby, she found it and started him talking on it. Most people, if they don't run on too much, can be interesting on their own hobbies. That is one way of complimenting a guest.

After the dinner is over and the men appear again, what next? The inveterate bridge players will squirm till their feet are under a card table. Conversation is not for them. They go at it grimly—and a table in a far corner or another room should be ready to receive their onslaught. The rest of the company who can talk will do so, and they'll enjoy the evening and really go home refreshed if they avoid the same old topics of business and scandal.

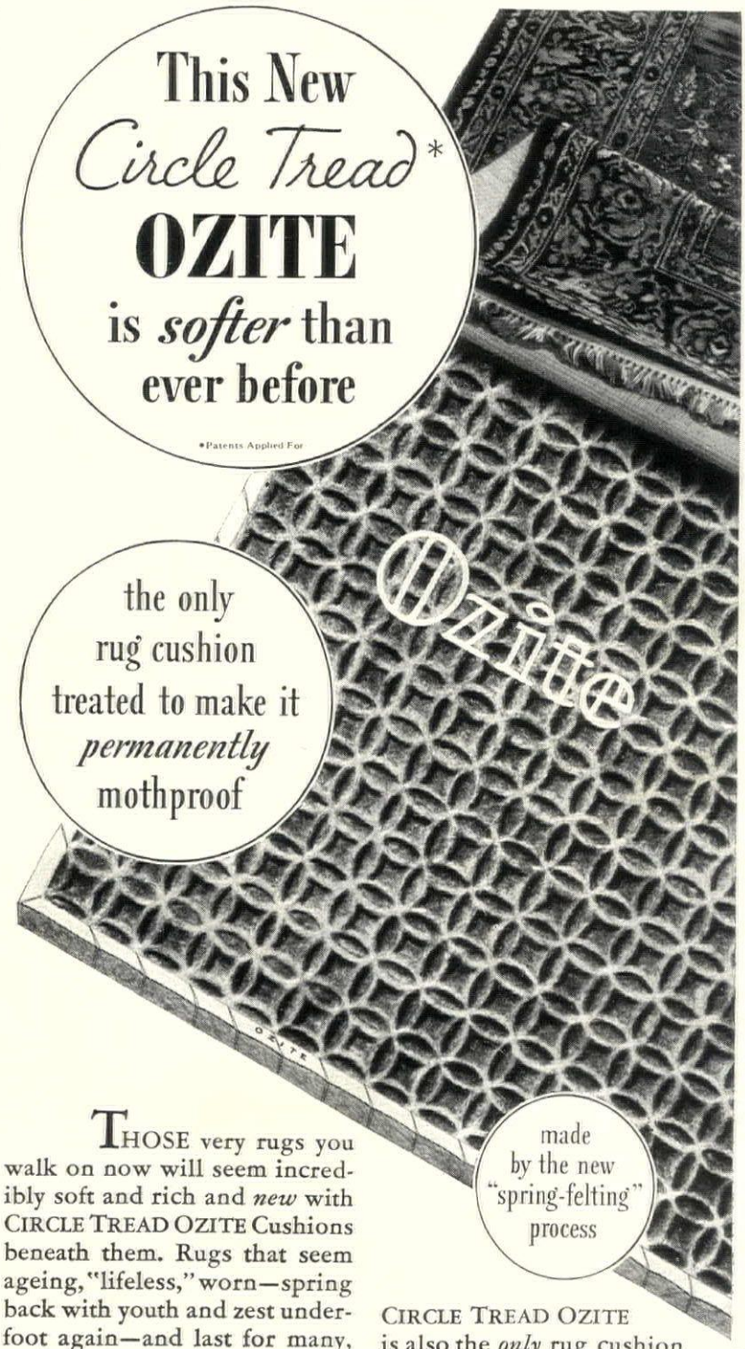
There are games, too, to play. All sorts of innocuous and exciting games. A whole page of them is found in this issue.

Midway in the evening water is brought or orange juice, and whisky and soda. Conversation begins to lag. The card players drift back to the group around the fire. Men glance surreptitiously at their watches. Tomorrow is another day.

And when they have gone, come the sweetest moments of all. The house grows still. You sit beside the dying embers and talk the party over. After all, the test of a party is that the hosts have enjoyed themselves too.

• • •

A perfect setting for a festive dinner party appears as the frontispiece of this issue. It is in the New York apartment of Mrs. Clarence J. Shearn and was designed by Eleanor Lemaire, interior architect. Walls are painted white over chartreuse; the floor is black rubber tile covered with an oval chartreuse rug bordered in white fur fringe. Curtains of chartreuse satin lined with white faille hang over gunmetal Venetian blinds. The dining table is ebony with glass legs, chairs ebony, upholstered in off-white leather. A black vitriolite console is supported by crystal brackets.



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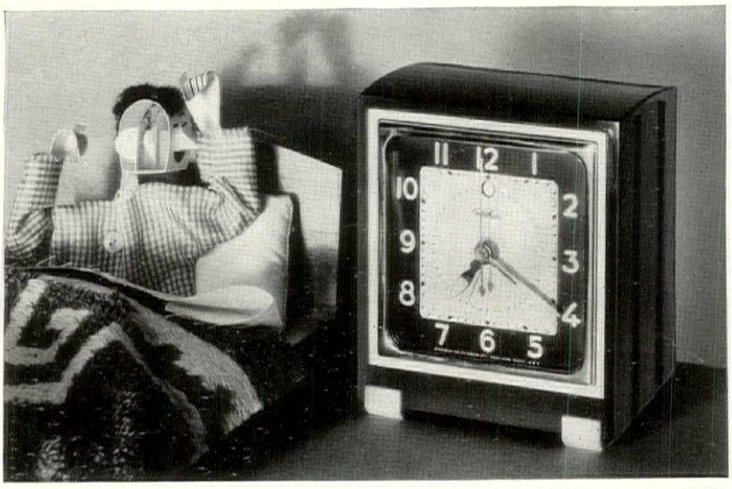
Dream AND wake up



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This smart new electric alarm clock is grand for giving-away. To Uncle Oscar, for instance, who put the old alarm in the guest-room waste-basket so he could snore in peace. Deputy's attractive case will brighten any bedroom. And its low price will not burden your pocketbook.

Telechrons are the largest-selling, most dependable electric clocks in the world. There are many models, designed for every room in your house. Good jewelry, electric, gift and department stores can show them to you—at reasonable prices ranging from $3.50.

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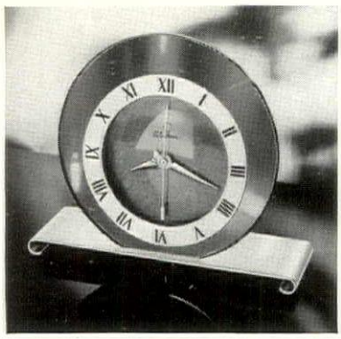
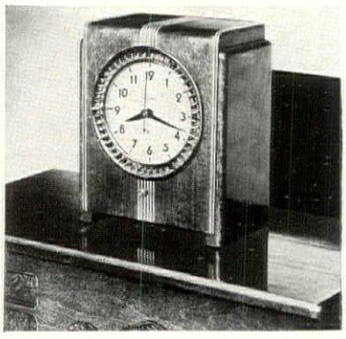


LUXOR, an exquisite boudoir model. The case is of blue glass, mirror finish, with a silver opalescent lacquered back. The base is buffed Nicral, and the Roman numerals are etched on a chrome band. It makes an ideal gift. Priced at **$9.95**



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SELF-STARTING ELECTRIC CLOCKS

Problem parties

(CONTINUED FROM PAGE 39)

any good mealy potato will do: Peel and square them, then wash and cut in regular pieces, long and about one-third of an inch square. Soak a few minutes in icewater and then dry them well and quickly on a teacloth. Have 2 pans of fat on the fire. One should be moderately hot and the other smoking hot. Put some of the potatoes in the moderately hot fat and cook until they barely change in color, then fish them out and plunge them into the very hot fat until a golden brown. They should not take more than eight to ten minutes in all, to cook. Drain on paper, salt and serve at once.

CHOCOLATE ICE CREAM. Melt slowly in a double-boiler, ¼ pound of unsweetened chocolate. Scald in a double-boiler, 2½ cups of cream, a cup of milk with one cup of sugar and a vanilla bean cut in two, lengthwise. When scalded, add a little of it to the chocolate to make a smooth mixture, then add the chocolate gradually to the cream. Cool (not in the refrigerator) stirring from time to time. Freeze and pack in the usual way, removing, of course, the vanilla bean. Serve the following sauce with the ice cream.

COFFEE SAUCE. Make ½ cup of very strong black coffee, almost an essence. Cool. Beat the yolks of 2 eggs with a heaping tablespoon of granulated sugar until creamy and add the coffee. Cook in double-boiler until thick. Chill thoroughly, add a few drops of vanilla and fold in ¾—1 cup of cream whipped stiff. Serve in a silver bowl with a small ladle.

CANADIAN SOUP MAIGRE. Peel and cut into small squares 1 small summer squash. Shred Boston lettuce until you have 3 cups of it. Peel and cut in small pieces 2 tender small cucumbers from which you have removed the seeds. Peel and chop fine 3 small white onions. Shell enough peas to make 1½ cups of small tender peas and 2 cups of older ones, assorting them as you shell them. Now put almost ¼ pound of butter in a large enamel pot and add the shredded lettuce, some salt, freshly ground black pepper and a dash of cayenne. Then add the cucumbers and squash, the onions, 2 leaves of fresh mint, a sprig of parsley and, last of all, the tender peas. Cover and simmer for one hour. In the meantime, heat 6 cups of water and, when boiling, add the old peas and a tiny pinch of soda. When half cooked, add a little salt. When tender, rub them through a fine sieve, saving carefully the water in which they cooked. Now add the pulp and water to the other vegetables and continue to simmer for another hour. When ready to serve, stir in a small lump of butter.

SCALLOPS ALMONDINE. Blanch, sliver and dry ¾ cup of shelled almonds. Brown lightly in butter but don't salt them. Wash 3 quarts of choice scallops and dry well on a tea-cloth. Cut several slices of lean bacon in tiny squares and brown in a little butter in a large frying pan. Salt and pepper the scallops and roll them lightly in flour. Add plenty of butter to the bacon in the frying pan and cook the scallops very quickly, turning them over and over until a light brown. Two or three minutes should be enough. Put them on a hot platter, bacon and all, and pour over them a little browned butter in which you have put a few drops of lemon juice and the almonds. Garnish with quartered lemons and crisp parsley.

PHEASANTS ROASTED AND BASTED WITH GIN AND JUNIPER BERRIES. For eight people you really should have 3 pheasants, but perhaps 2 plump ones could be made to do. To roast, they must be young and tender. I prefer them not too high. It seems that if they are young their feet are gray and their beaks are flexible, but the most infallible way of telling is by the last big feather in their wings. If it is pointed they are young; if it is rounded they are old. Anyway, ask the butcher to lard them carefully with a little fat salt pork and truss them nicely. Line the bottom of your roasting pan with a few strips of bacon, some fresh butter and salt and pepper. Wipe the birds inside and out with a damp cloth. Place 2 or 3 juniper berries inside each bird. Salt and pepper them lightly and rub them over with a little soft butter. Put the roasting pan in a hot oven (500°) for fifteen minutes, then pour over them a small wine glass of gin mixed with a little hot water. Baste frequently reducing the oven to 350°. Cook for another three quarters of an hour, or until nice and brown all over. Serve on hot platter, carve and pour the juice, which you have strained, over them. Serve the following sauce with them.

CURRANT SAUCE. Empty a small glass of red currant jelly into a bowl and break it up well with a silver fork. Add the grated rind of one orange, a pinch of salt and a dash of cayenne. Then add the juice of 2 oranges in which you have dissolved a tablespoon of good prepared mustard.

ROMAINE AND ORANGE SALAD. Take the hearts of 3 or 4 romaines. Wash and soak in icewater until crisp, then dry carefully, leaf by leaf. Make a good French dressing (no garlic). Peel 4 small naval oranges, cutting off all the white skin with a sharp knife. Cut between each section so as to remove the pulp in perfect whole pieces. Pour a little dressing over the oranges. Take the Romaine leaf by leaf and dip in the rest of dressing, arranging the leaves around the inside of your salad bowl. Pile the oranges in the center and serve.

CRÊPE SOUFFLÉ. To make 24 crêpes of six inches in diameter, make a batter with 2 very fresh eggs, 1 cup of flour, 1¼ cups of milk, a pinch of salt, 1 tablespoon of sugar, 1 teaspoon of cognac and 1 tablespoon of thick cream. Heat a six-inch frying pan, sprinkle with salt, scour it with a piece of tissue paper. This prevents the crêpes from sticking. Put a small lump of butter in the pan and tilt it so that the whole surface is well buttered, then pour in very little of the batter and tilt the pan so that the whole bottom is covered with a thin coating. Cook

(*Continued on page* 92)

With knife and fork down the coast

(CONTINUED FROM PAGE 41)

because it keeps so much better; it is simply horrible.

MAY 13TH. BALTIMORE.

Grape-fruit juice—Sea trout Meuniere—Curried Beef Creole—Poke Weed Salad—Strawberries.

The most notable item was certainly the Poke Weed, something quite new to me as a vegetable. They say that it is a Virginia and South Carolina plant, which is not grown to any commercial extent nor sent to New York because it has but a very short season; it must be eaten when quite young, and it very soon grows to be woody and rank. Young, as we had it, it is very good indeed, with a distinct flavour of asparagus, but with something like a sorrel finish. They also tell me that it contains a very strong acid of its own and that unless it is parboiled, as we had it, it is liable to cause irritation of the bowels.

MAY 14TH. WASHINGTON.

Cherrystone Clams—Moo Goo Guy Pan—Rose Marie Salad—Maple Walnut.

That was my own edition of something in keeping with the New Deal. The Moo Goo, for short, is the masterpiece of the Chinese Chef at the Mayflower Hotel. It is made up of Chinese cabbage, Mushrooms, Pimentoes, Water Chestnuts, White meat of chicken and white sauce.

At any rate such was the polite explanation of how the Guy Pan is made, but I suspect that there are all sorts of other ingredients in it which are just as well left unspecified. The Rose Marie Salad is quite an American Classic, so I am given to understand. It is a blend of lettuce, Alligator Pear and Grape-fruit; quite refreshing with a little vinegar but abominable with the linseed oil Mayonnaise.

MAY 15TH. WILMINGTON.

Little Necks—Shrimps Creole—Virginia Ham Steak—Lettuce—Cheese.

The Little Necks good but the Shrimps, with perfectly cooked rice, even better. I do not remember ever tasting better shrimps anywhere. But I have had better ham.

MAY 16TH. NEW YORK.

Swedish Hors d'Œuvre—Ox Hjarpe—Fresh Asparagus—Swedish Pancakes with Lingen.

The Hors d'Œuvre excellent but such a variety of them that they are a meal—or a meal and a half—in themselves. The Hjarpe—pronounced ragout—was a sort of very mild and very tender kind of beef curry and the pancakes had to be very flimsy indeed to find admittance.

MAY 17TH. NEW YORK.

Soupe au Cresson—Œufs mollets aux Epinards—Porgee aux Champignons—Fromage—Fraises.

The soup was refreshing and the poached eggs unresisting, but the most interesting dish to me was the Porgee, a fish I had never yet met, something like the John Dory in shape but of grosser grain and with finer bones.

MAY 18TH. NEW YORK.

Caviar de Beluga—Frogs' Legs sautees Meuniere—Fonds d'Artichaut Barigoule—Glace pralinee.

A light, dainty, tasty dinner after a tiring day. The frogs' legs very good but distinctly larger than any that I have ever had in France or in England.

MAY 19TH. IN WESTCHESTER COUNTY.

New England Boiled Dinner—Coon Cheese.

A most refreshing experience. An American Edition of the Pot au Feu, but with salt beef in place of the stringy over-boiled fresh beef. A very welcome change indeed. The Coon Cheese was certainly the best American Cheese that I have ever tasted; it does not sing; it is made, I believe, by a Mr. Coon, but it is ever so much better than all the Canadian Cheddar I know.

MAY 20TH. NEW YORK.

Pea Soup—Boiled Halibut—Roast Beef—Cheese—Strawberries.

Quite a plain and a most enjoyable "English" family dinner, full of goodness and repose.

MAY 21ST., NEW YORK.

Consomme—Filets de Bass au vin blanc—Filet de Boeuf roti—Salade—Port du Salut—Fruits.

A more ambitious edition, and a very good one, of a sound, substantial meal, the materials of choice quality and the cooking undistinguished but quite honorable.

MAY 22ND. NEW YORK.

Soft Clams Mimosa—Soft Shell Crab Meuniere—Pigeons Souvaroff—Haricots Verts—Dessert.

The soft clams very soft and very hot, with a very small piece of bacon, were the best that I have ever tasted; truly excellent. And so were the Soft Shell Crabs; they were not nearly so sodden in butter as I have had them before, and they were all the better for it. The pigeon was a little too rich for poor me, bursting with foie gras and truffles—that is the pigeon, not me.

MAY 23RD. NEW YORK.

Honey Dew Melon—Vol-au-Vent de Champignons—Supreme Jeannette—Salade de Romaine—Glace Moka.

A most enjoyable luncheon, the Melon actually as sweet as honey, the Vol-au-Vent paste real gossamer and the wing of chicken in Gelee very tender and tasty.

MAY 24TH. NEW YORK.

Creme Forestiere—Turban de Shad Burbank—Pigeonneaux Watch Hill Farm—Petits Pois a la Francaise—Pommes Noisette—L'Ananas Surprise.

This was my last dinner in New York before sailing for home that same night, and the last shad roe I shall taste for a year. We had it tonight with a sauce Nantua and lobster claws; it was very good but I think that the best shad roe that I ever had was "nappe" with a mushroom emince; a cream sauce with a little Madeira is also very good, although I am quite ready to believe that to the true amateur of Shad roe, the best way is without any sauce; just a little melted butter.

Editor's Note: Readers interested in procuring recipes of these dishes Mr. Simon enjoyed can write to Readers' Service, House & Garden, Graybar Building, New York.

Now

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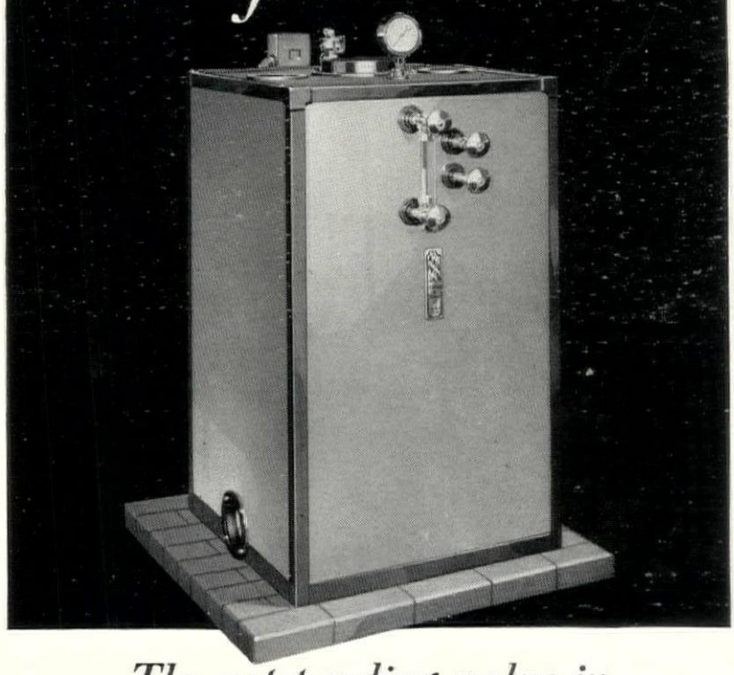

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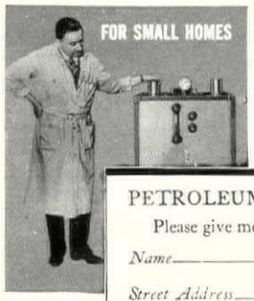

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15
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Problem parties

(CONTINUED FROM PAGE 90)

until brown on one side, then flip it over with a knife and cook the other side. The crêpes should be very thin. Keep on making them, piling one on top of the other until you have used all the batter. When they are all cooked, lift one by one and pile them again on another hot plate, so that they won't stick together and will be easier to handle for the next process.

Now make the following cream. Melt 1 tablespoon of butter and add to it 3 teaspoons of cornstarch, 3 teaspoons of rice flour and 3 teaspoons of white flour. Add to this 1 cup of hot milk, 2 tablespoons of granulated sugar, 1 tablespoon of thick cream and half a vanilla bean split in two. Cook in double-boiler slowly for fifteen minutes, stirring with great care so that it will be very smooth. Remove from fire and add the well-beaten yolks of 3 eggs and 2 tablespoons of sweet butter. Last of all, fold in the well-beaten whites of 3 eggs.

Now lay all the crêpes out on a big board and put a teaspoon of the cream in the center of each crêpe. Then fold the crêpes over, sides, top and bottom so as to make little cushions of them entirely covering the cream. Place them side by side, folded side under, in buttered glass cooking dishes and place in a moderate oven for ten minutes. Just before serving, cover with a little sauce, made by heating 6 large tablespoons of Kirsch with 5 tablespoons of powdered sugar. Light it and when the flame starts to turn yellow, blow it out by putting a cover over it, then add little by little 6 tablespoons of butter. Serve at once on hot plates.

Sites and neighborhoods

(CONTINUED FROM PAGE 56)

houses a credit? Would you mind their voices? Cooking odors? Does the law allow chickens? Is the contour of the site such that you will be obliged to build near the street front and get the noise and dust from the street? Will you be able to plant out objectionable views with trees and shrubs?

(D) TRANSPORTATION.

Ask the same questions as under their heading in your Neighborhood query, then add: Is the property so far out that servants will find it too lonesome? Can you and they easily reach church and a movie?

(E) SHOPPING.

How far away are provision stores and what types are they? Is there a drug store handy? A doctor? A garage? Is there a nearby tea room which could be of service on occasions?

(F) NEIGHBORS.

Are there poor districts nearby that may eventually spread? What prevailing types of people live in your immediate vicinity? Are there children to play with? Has the neighborhood the reputation for social ambitions—will you have to keep up with the Joneses?

In answering these various questions you will find that some things other people consider as necessities will not be so pressing to you and your type of family. The raucous voice of a neighbor may be more annoying to your husband than the fact that he has to drive a mile to the railway station. Or your hobby may be gardening, and the kinds of soil and natural features on a site may be more important than the proximity of a country club.

Nor can you expect to find all the features you hope for. If you are successful in 75% of them, you may count yourself fortunate indeed. Also remember that what seem absolutely necessary requirements today may, in a few years, not seem so important. You will acquire neighborhood habits. You'll settle down into your neighborhood, become a part of it, work both for preservation of its advantages and for abolition of its disadvantages.

So much for sites and neighborhoods. The next time we will talk about architectural styles and how to get along with your architect.

Questions and answers

(CONTINUED FROM PAGE 87)

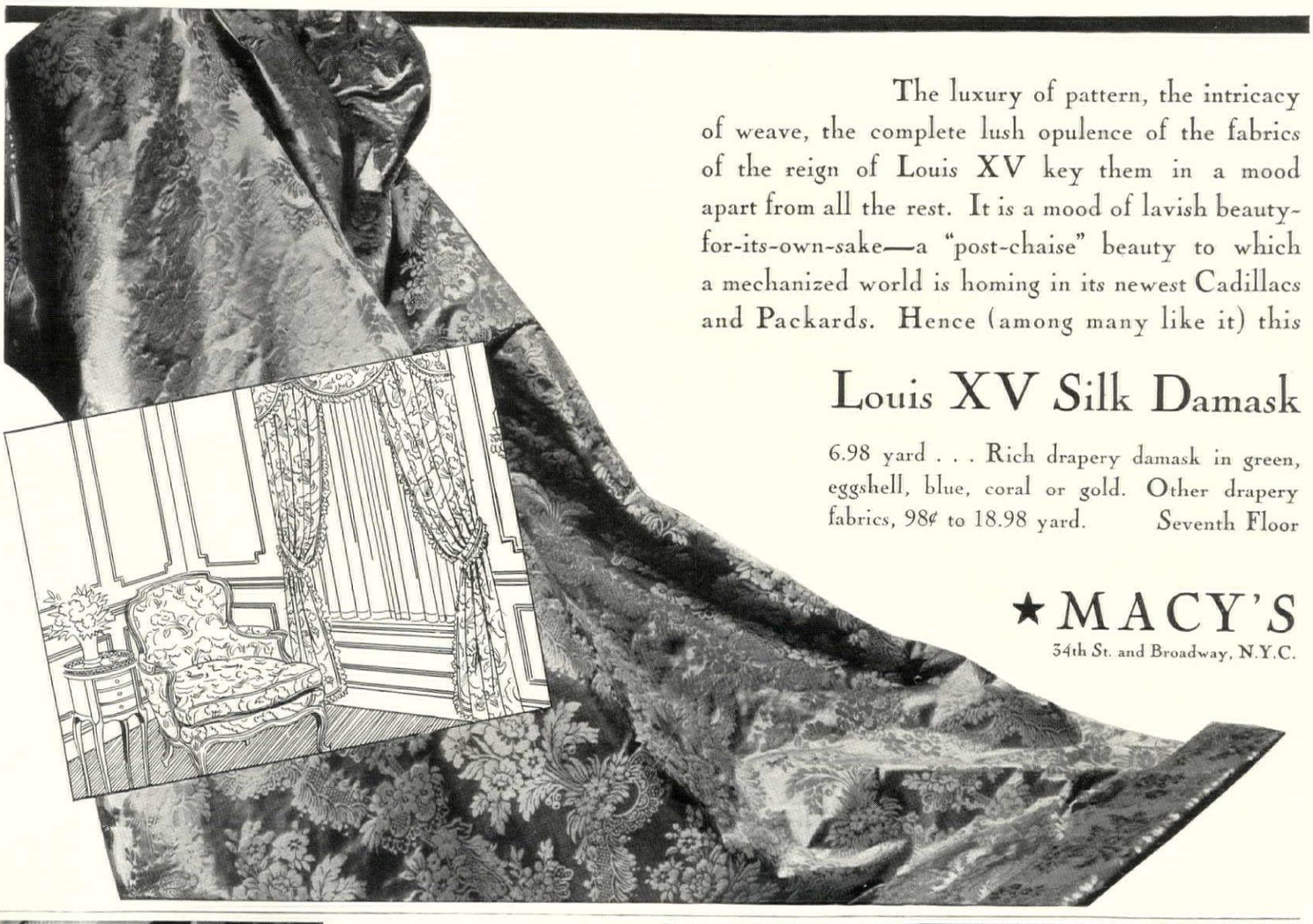
land Cement Association, 33 West Grand Avenue, Chicago, has issued a number of booklets on this type of building and we are asking them to communicate with you.

PRUNING GRAPEVINES

Q. *Can you tell me the general principle to follow in pruning Grapevines? Some people tell me I'll get little fruit unless I cut the vines back severely, but they don't explain why. It doesn't seem reasonable to me to cut a large, strong plant all to pieces and then expect it to bear well the next season.*
M. M. M., Canton, Ohio.

A. GRAPES fruit only on new wood which has grown from wood produced the previous season. In other words, the buds (at the joints) now showing on the parts of your vine which developed during the past spring and summer will provide the new shoots next year on which the 1936 crop will be borne.

With this fact clearly understood, pruning is governed by the method of training you are following and the number of bearing canes which the vine is capable of supporting properly. In general, cut back and discard almost all of this year's growth, leaving only stubs with enough buds or joints on them to provide the desired number of canes for next year's crop—six, eight, ten or more, depending on the age and strength of the vine. Obviously, unless you cut back severely every year the vine will soon grow out of bounds and, expending its strength on the upkeep of so much unproductive wood, will not bear well.



The luxury of pattern, the intricacy of weave, the complete lush opulence of the fabrics of the reign of Louis XV key them in a mood apart from all the rest. It is a mood of lavish beauty-for-its-own-sake—a "post-chaise" beauty to which a mechanized world is homing in its newest Cadillacs and Packards. Hence (among many like it) this

Louis XV Silk Damask

6.98 yard . . . Rich drapery damask in green, eggshell, blue, coral or gold. Other drapery fabrics, 98¢ to 18.98 yard. Seventh Floor

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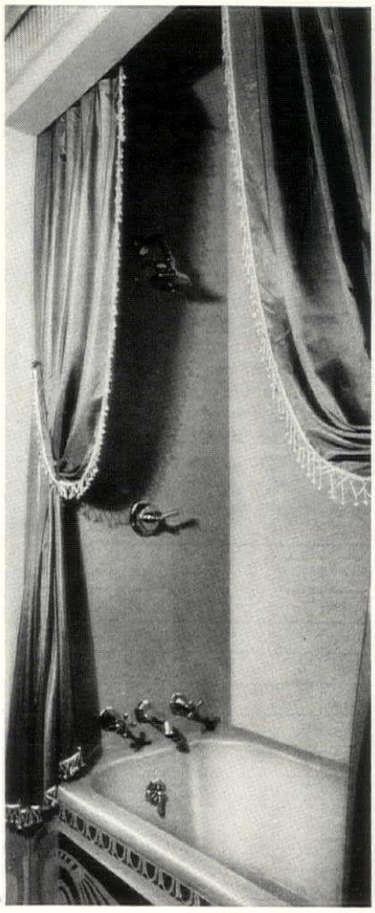

Be sure to notice these charming curtains of chemically-treated, water-repellent Celanese taffeta, recently *made to order* by Kleinert's for W. & J. Sloane's new "House of Years".

"*Illusion"

• Decorators turn to Kleinert's Shower Curtains for the distinction of their textures, their modern patterns, and their high quality which can be recommended with confidence. Especially distinguished are those of Kleinert's "Illusion"—fine transparent silk waterproofed without any rubber so that it neither *splits, cracks,* nor *peels!* In clear colors, gay printed patterns, or effectively bordered in black.

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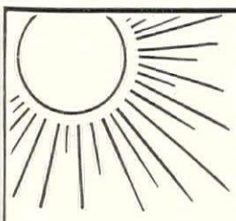

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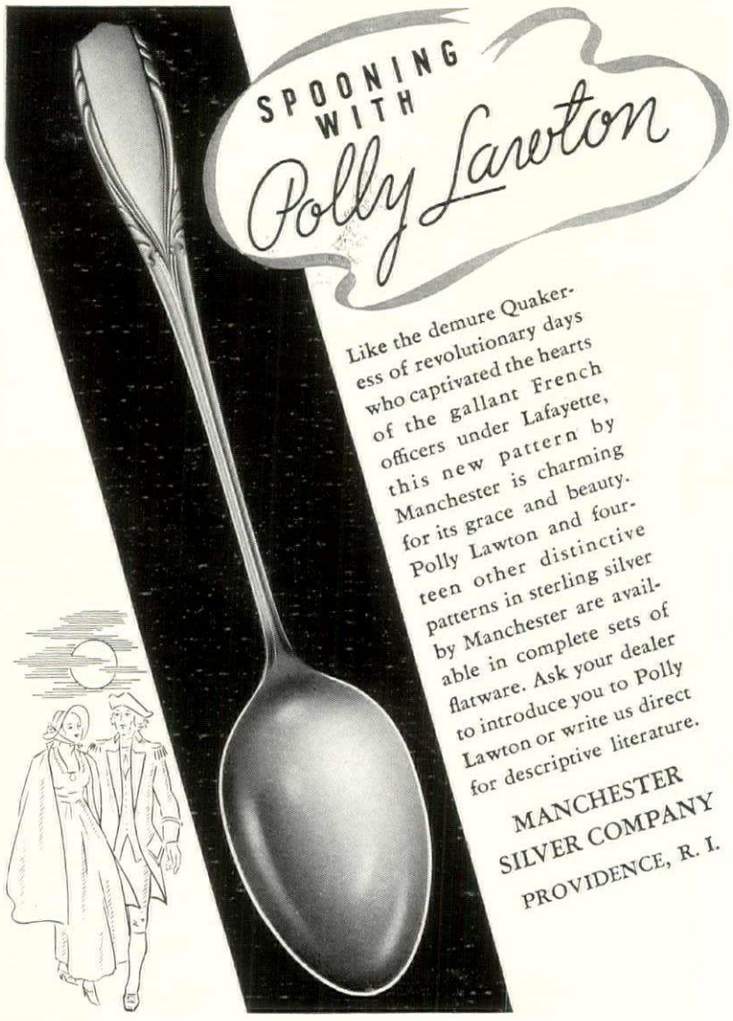


What rating would your house get?

(CONTINUED FROM PAGE 77)

effects of roofing, false half-timber work, or tricky handling of materials may adversely affect design rating.

Under "Mechanical Equipment", an excerpt from the paragraphs on the heating system: "The presence of the following elements will tend towards higher ratings; proper design for distribution of heat, protection against heat loss by covering of pipes or ducts; ease of operation by householder; avoidance of damage to structure in installation; good workmanship in installation; apparatus made by well-established manufacturers who can furnish replacement parts."

Under "Structural Soundness" comes: "The rating should be influenced by the probability of maintenance cost being high or low. For instance, a tile roof will have a longer life and will involve a lower maintenance cost than a shingle roof. Although brick or stone walls require occasional pointing, the upkeep is likely to be less than for shingles or siding. Fireproof floor construction is likely to require less interior repair than wood floor construction."

It is interesting to note again that the FHA gives the same value to the character of the neighborhood as it does to the property itself. It is also interesting to see that under "Rating of Neighborhood," a 25 per cent value is given to stability of the neighborhood, which is even more than the value placed on design or structural soundness of the house. And it is four times as important in valuation as the kind of plumbing and heating listed under "Mechanical Equipment" in Grid No. 1.

Also affecting the permanent value of the house is its relation to the neighborhood. There is no advantage, for instance, in having the best house on the block if it is too much the best house. Obviously, the price range of the other houses will tend to pull down the highest priced one. And a man needn't think that he can sneak into an exclusive area, put up a small house, and expect it to be worth as much—for the very fact that his house is out of price keeping with the others means that it has less value for others who might want to buy it. Don't build a house that is more than 10 per cent above or below the general price level in your community.

Here then are approximately 36 different elements, all of which go to make up the permanent value of the house—not its immediate value to you, of course, but its value as a piece of property. You must consider whenever you are contemplating any innovations that the day may come when you or your heirs will want to sell the house—and then your propensity for balancing gargoyles on your gutter-spout will cost you or your heirs money.

Far from being just a theoretical bit of pleasantry, the first three rating grids can be of inestimable value to the layman who is buying or building, if they are properly used. In the selection of the site, for example, if the property were checked against each of the eight risk factors listed in Grid No. 2, the buyer could scarcely go wrong. It would, of course, require the interpretation of a skilled real estate man to pass judgment on the stability of the neighborhood. The real estate department of the local bank, however, would have adequate data to pass judgment on nearly all the conditions outlined.

In the buying of a house already built, it would be extremely desirable to have an architect or contractor in whom you place confidence examine the property from each of the specific standpoints, checking his general opinion by giving a definite rating in each case. If his rating were below 85, caution should be exercised in going ahead.

In the building of a new house, the chances for using the rating charts are even greater. Once the site has been selected and the plans and specifications drawn up, your architect should be requested to make a definite report on each of the factors, and if you are financing under the FHA you should ask the institution from which you are borrowing the money for a report on the FHA's rating of the property. This report is not your property; it is the property of the bank but it is unlikely that any lending institution would refuse you permission to see it.

Bearing in mind that a low rating in any one of the 36 different elements endangers the entire value of the property, the use of the grids should not be haphazard. A casual checking of the house against the risk factors is of little use.

	FEATURE	Reject	1	2	3	4	5	Rating
Fitness	GENERAL LAYOUT	0	3.0	6.0	9.0	12.0	15.0	
	DESIGN OF PROPERTY	0	1.6	3.2	4.8	6.4	8.0	
	SUITABILITY TO CLIMATE	0	1.4	2.8	4.2	5.6	7.0	
Function	LIVABILITY	0	3.0	6.0	9.0	12.0	15.0	
	LIGHT AND AIR	0	1.6	3.2	4.8	6.4	8.0	
	MECHANICAL EQUIPMENT	0	1.4	2.8	4.2	5.6	7.0	
	ACCESSORY BUILDINGS	0	.6	1.2	1.8	2.4	3.0	
	SPECIAL EQUIPMENT	0	.4	.8	1.2	1.6	2.0	
Durability	STRUCTURAL SOUNDNESS	0	4.0	8.0	12.0	16.0	20.0	
	RESISTANCE TO ELEMENTS	0	2.0	4.0	6.0	8.0	10.0	
	RESISTANCE TO USE	0	1.0	2.0	3.0	4.0	5.0	
							TOTAL RATING	%

GRID No. 1—Rating of Property

(*Continued on page 95*)

What rating would your house get?

(CONTINUED FROM PAGE 94)

FEATURE	Reject	1	2	3	4	5	Rating
STABILITY OF THE NEIGHBORHOOD	0	5	10	15	20	25	
PROTECTION FROM ADVERSE INFLUENCES	0	4	8	12	16	20	
ADEQUACY OF TRANSPORTATION	0	3	6	9	12	15	
APPEAL OF THE NEIGHBORHOOD	0	2	4	6	8	10	
SUFFICIENCY OF UTILITIES AND CONVENIENCES	0	2	4	6	8	10	
LEVEL OF TAXES AND SPECIAL ASSESSMENTS	0	2	4	6	8	10	
PRESENCE OF CIVIC, SOCIAL, AND COMMERCIAL CENTERS	0	1	2	3	4	5	
TOPOGRAPHY AND SPECIAL HAZARDS OF NEIGHBORHOOD	0	1	2	3	4	5	
						TOTAL RATING	%

GRID No. 2—Rating of Neighborhood

FEATURE	Reject	1	2	3	4	5	Rating
CONFORMITY AS TO TYPE	0	3	6	9	12	15	
CONFORMITY AS TO USEFULNESS AND FUNCTION	0	3	6	9	12	15	
CONFORMITY AS TO PHYSICAL CONDITION	0	2	4	6	8	10	
CONFORMITY AS TO ARCHITECTURE	0	2	4	6	8	10	
RELATIVE ADEQUACY OF UTILITIES AND MUNICIPAL IMPROVEMENTS	0	2	4	6	8	10	
RELATIVE ACCESSIBILITY TO NEIGHBORHOOD CONVENIENCES	0	2	4	6	8	10	
RELATIVE FREEDOM FROM NUISANCES	0	2	4	6	8	10	
CONFORMITY AS TO LOT CHARACTERISTICS	0	2	4	6	8	10	
CONFORMITY AS TO PROBABLE REMAINING USEFUL LIFE	0	1	2	3	4	5	
CONFORMITY AS TO PLACING OF BUILDINGS ON LOT	0	1	2	3	4	5	
						TOTAL RATING	%

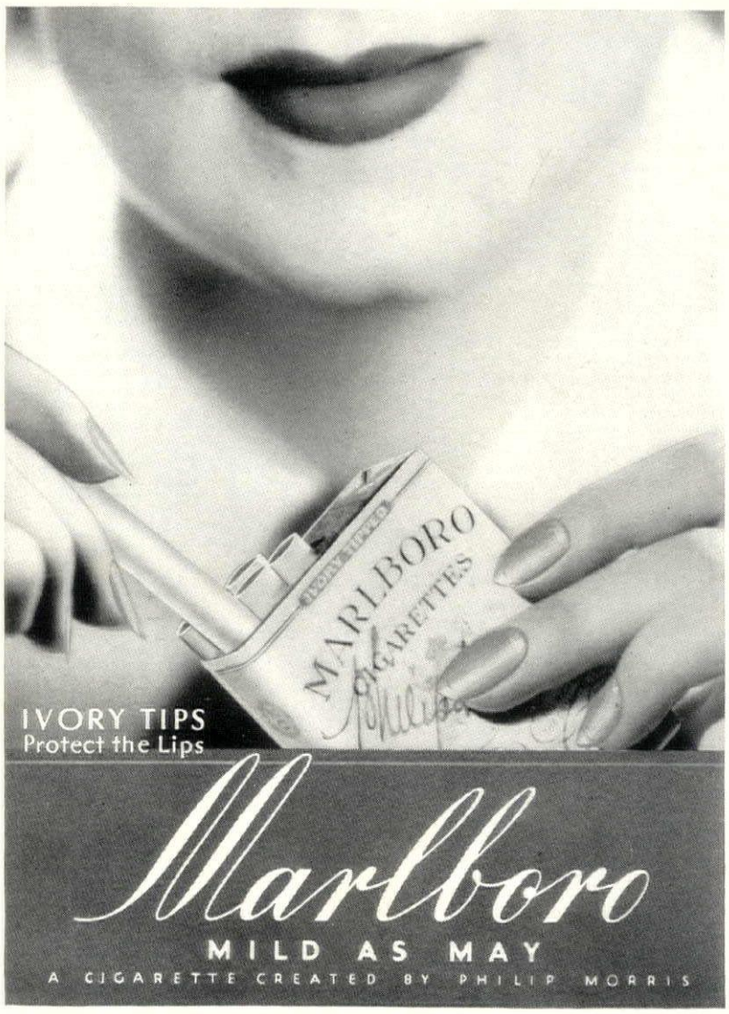
GRID No. 3—Rating of Relation of Property to Neighborhood

FEATURE	Reject	1	2	3	4	5	Rating
CHARACTER	0	4.0	8.0	12.0	16.0	20.0	
ATTITUDE TOWARD OBLIGATIONS	0	4.0	8.0	12.0	16.0	20.0	
ABILITY TO PAY	0	4.0	8.0	12.0	16.0	20.0	
PROSPECTS FOR FUTURE	0	2.4	4.8	7.2	9.6	12.0	
BUSINESS HISTORY	0	2.0	4.0	6.0	8.0	10.0	
RATIO VALUE OF PROPERTY TO ANNUAL INCOME	0	1.4	2.8	4.2	5.6	7.0	
RATIO MONTHLY MTGE. OBLIGATION TO INCOME	0	1.2	2.4	3.6	4.8	6.0	
ASSOCIATES	0	1.0	2.0	3.0	4.0	5.0	
						TOTAL RATING	%

GRID No. 4—Rating of Borrower

FEATURE	Reject	1	2	3	4	5	Rating
RATIO OF LOAN TO VALUE	0	30	35	40	45	50	
RATIO OF USEFUL BUILDING LIFE TO LIFE OF MORTGAGE	0	4	8	12	16	20	
INTEREST RATE	0	3	6	9	12	15	
AMORTIZATION PROVISIONS	0	2	4	6	8	10	
SERVICE CHARGES BY MORTGAGEE	0	1	2	3	4	5	
						TOTAL RATING	%

GRID No. 5—Rating of Mortgage Pattern



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Enclosed is payment in full ($5.00) for one 4 Star ★★★★ Drink Maker. Mail post-paid to
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AN ARCH of Crêpe Myrtle in the Governor's Palace gardens

Williamsburg restored

By Sylvia Starr Wertz

"Search every garden, strip the shrubbery bowers,
And strew *his* path with sweet autumnal flowers:
Ye *virgins* haste, prepare the fragrant rose,
And with triumphal laurels crown his brows."

—from a recitative in the Virginia Gazette in honor of the arrival of the Right Honorable Norborne Berkeley, Lord Botetourt, Royal Governor of Virginia in 1768.

MID-18TH CENTURY in Virginia was a flowery period, not only in speech and manner but in fragrant reality. When his Honor, Lord Botetourt, came to the capital, which was then Williamsburg, he found a truly elegant little city with a Governor's Palace and gardens upon which his predecessors had disbursed so much that already complaints had been sent to the King in England about the "lavishing away" of the country's available funds.

Houses and gardens and customs were patterned as nearly as could be contrived after the manner of Court London and the famous yearly "Birth-Night celebrations" at the Governor's Palace, together with the balls and "Illuminations" given with them, were said to be equaled and surpassed only by the Court of England. There are accounts, too, of Governor Botetourt entertaining fifty-two at dinner, and of an official occasion when Governor Spotswood dined and wined four hundred guests.

The grandeur of the palace and its gardens served as a criterion for the great Virginia houses and gardens of the early 18th Century and, of course, all the more substantial citizens of Williamsburg (and many there were who had grown quite wealthy from tobacco revenues) did their best to plan homes and gardens in accord. They sent to England for books on landscaping and some even imported English gardeners.

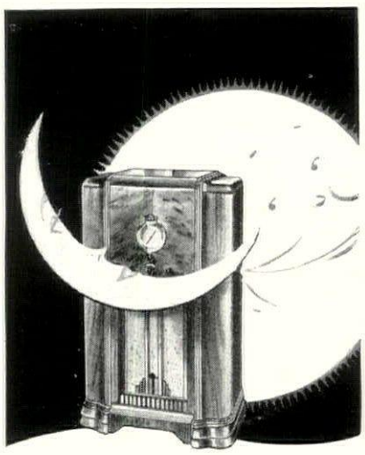
With the removal of the capital to Richmond and the passing of the years the glory of Royalist Williamsburg declined. The main building of the palace burned while our future first president was using it as a hospital for his Yorktown wounded. Many of the fine old houses were "modernized" beyond recognition, and most of the gardens were abandoned.

But just recently there has been a transformation. The Duke of Gloucester Street, leading from the College of William and Mary past the Governor's Palace to the Capitol buildings, has been made to look again almost exactly as it must have appeared during its heyday. The charming white "Tidewater Colonial" houses, and dozens of their accompanying gardens, have been restored to all their 18th Century elegance, thanks to the vision of Dr. Goodwin of Bruton Parish Church, the interest of Mr. Rockefeller, the research of a staff of experts and the coöperation of the Architects, Perry, Shaw and Hepburn, all of whom helped bring a dream into reality.

Garden enthusiasts will be particularly grateful for the efforts of Mr. Arthur A. Shurcliffe, head of the department of Landscape Architecture, who is responsible for the many restored gardens, without which the restored buildings would lack much of the fragrant glowing life they seem to have recaptured.

Letters, papers and a copper-plate engraving were discovered at the Bodleian Library in Oxford, England, which showed the planting of the palace gardens, and already restored are "The Green Garden", "The Box Garden", "The Falling Gardens", "The Ballroom Garden", "The North Garden", "The East or Tree Box Garden", "The Holly Garden", "The Canal", "The Fish Pond" and "The Fruit and Vine Garden" (these on the grounds of the Governor's Palace alone).

The growing season at Williamsburg is nine months long, and the climate "wonderfully propitious" for shrubs and flowering things. Crêpe Myrtle, Mimosa, Gardenia and the picturesque Paper Mulberry (which early Colonists brought over in the expectation of making their fortunes on silk-worm culture) all help to lend an air of exoticism most delightful to Northern gardeners. But the distinguished feature is the luxuriant Box which gives so much architectural character and



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Williamsburg restored

keeps the garden plan alive all year. Dwarf Box is used to edge the formal flower beds, while Tree Box, usually clipped, makes fine allées and mazes.

Some are wholly green gardens: the yellow green of open lawn, the blackish green of shadowed Box, the blue green of clipped Cedar, the rust and olive of Magnolia and the silver green of Day Lily leaves. To many, theirs is a charm more satisfying than the colors of all the flowers.

All the gardens, even to the smallest, are more or less formal in pattern. They belong to two general types: the authentic Colonial garden and the Early American garden.

The more pretentious are laid out in elaborate geometric designs, but all, from the tiniest cottage garden to the formal grounds of the Governor's Palace, are livable, intimate and friendly.

The smaller gardens are surrounded by low hedges of Holly or delicate, whitewashed picket fences. The inviting little gates are chained to their white posts and weighed down by an iron ball so that as you enter, the gate swings gently to behind you and you find yourself literally tip-toeing down the shadowed "herringbone" brick paths, holding your breath lest you break the spell of the 18th Century, which seems to hover in tangible scent and color above the pungent, glowing beds of old-fashioned flowers.

Only the kind of flowers that bloomed in these gardens two centuries ago are found here to-day. Garden Week is in April, but in May the flower beds are ablaze with Oriental Poppies, Iris, spicy Sweet William, Hundred Leaf Roses and Pansies, solid carpets of Pansies—"for thoughts".

Besides the Palace gardens, which are an education in horticulture of themselves, with their splendid topiary work and their long sun-splashed arbors of pleached Beech trees, there are any number of smaller gardens some of which are always open to visitors at certain hours of the day.

The gardens of the Coke-Garrett house were among the first to be restored and are particularly rewarding. Long allées of Box lead past a Rose garden and Iris beds to a small but quite elaborately planned sunken garden shaded by many Crêpe Myrtles.

There is the smaller, enchantingly secluded, formal garden behind the Carter Saunders house next to the Governor's Palace which must be an inspiration to all who chance upon it. It is not easily glimpsed from the street as are so many of the smaller gardens, but lies tucked away behind and below the little office building adjacent to the Carter Saunders house.

Another garden which takes a little exploration to discover is the large informal one beside Bassett Hall. It boasts a long and lovely vista almost like some of those leading from the garden of Fontainebleau into the forest, and an especially beautiful Paper Mulberry.

Then there are the Box gardens of the St. George Tucker house and the Archibald Blair house and the delightful little square garden of the Maupin-Dixon house, this latter directly across the street from the lovely old Bruton Parish churchyard. It would probably be the garden first seen by the casual stroller who passes down the Duke of Gloucester Street.

You will want to linger beside picket fences and lean on little white gates in Williamsburg, and if you haven't a garden of your own, you will determine to make one.

RIGHT: Clipped Boxwood outlines and accents the diamond-shaped Rose beds in the Ballroom Gardens of the Governor's Palace. Below: The mellow brick walks of the tiny Maupin-Dixon garden are laid in a design which suggests the superimposed crosses of the Union Jack

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A METALCRAFT REMODELED KITCHEN

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THE new sectional all-steel kitchen cabinets have proven their efficiency and economy. Everlasting METALCRAFT cabinets may be selected from a wide range of beautiful color finishes, and sizes to fit the most complicated kitchen plan. Let our Planning Department plan your kitchen—without obligation. METALCRAFT cabinets have recently been installed in many remodelled houses, apartments, and in newly constructed homes. METALCRAFT may be economically installed in the modest kitchen as well as the more pretentious—as indicated by a recent installation in the White House, shown editorially in this issue of House and Garden. Write for the METALCRAFT line and chart showing standard steel cabinet types and sizes, designed for any installation

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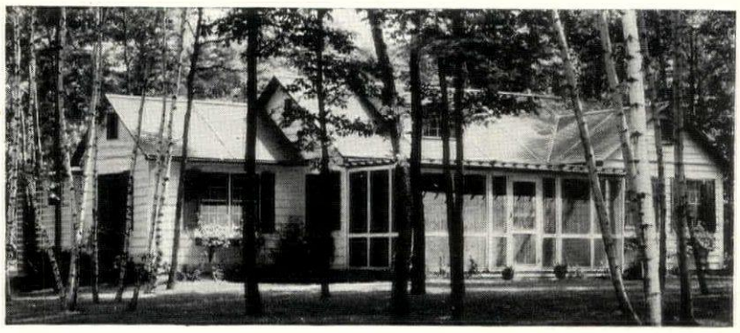

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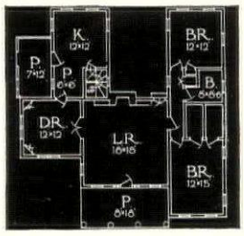

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Rabbits for the small country place

(CONTINUED FROM PAGE 64)

BLUE BEVEREN: light lavender blue; long soft silky fur; blue eyes; 9 to 10 pounds. There is also a White Beveren.

BROKEN-COLORS

ENGLISH: white, with characteristic marks of black (or blue) in specific shapes and arrangements, such as on the nose, eyes, ears, spine, tail and side; an odd-looking but curiously attractive animal, and as 80 per cent of the points in judging it are devoted to the shape and location of the spots this rabbit is a fascinating problem for the breeder; 6 to 8 pounds.

HIMALAYAN: white, with black ears, nose, tail and feet; short fine glossy fur; pink eyes; many connoisseurs and at least one novice consider them the most striking in appearance of all rabbits, most amusingly marked; 6 pounds.

DUTCH: the nose, neck, fore-body, front legs and all four feet are pure white, the cheeks, ears, hind-body and upper back legs are either solid black, blue or tortoise-shell; cuter, perhaps, but not as amusing as the Himalayan or so curious as the English; 6 pounds.

BLACK-AND-TAN: black, with tan markings on sides, flanks, chest, face, neck and belly; 4 to 5 pounds. There is also a Blue-and-Tan.

REX: a breed whose chief characteristic is an absence of guard hairs (the long outer hairs), which gives a beaver-like texture and appearance to the fur; has been bred with some of the breeds mentioned previously, including the New Zealand, Chinchilla and Havana, and the resulting varieties are called New Zealandrex, Chinchillarex, Havanarex, and so on; they combine the Rex fur texture with the color and other characteristics of their own particular breed.

LOP: a freak breed, with gigantic ears; for registration any rabbit of this breed with ears less than 16 inches long and 4 inches wide would be disqualified, while there have been some fellows with ears 27 by 7; they come in many self- and broken-color varieties, but the earage, as they say in the fancy, is the thing.

AND ALSO

There are others: plain, figured, and absurd, but I have mentioned most of the principal breeds and varieties; enough at any rate to give an idea of the selection. Before buying, I would suggest inquiring into the habits, hardiness and idiosyncrasies of the special types towards which you are drawn, if merely to learn in advance of purchase such perhaps immaterial facts as that the Angora, for example, requires considerable care on account of its long silky fleece; that the black markings on the Himalayan are apt to fade in the sunlight, and that the Flemish Giant, when bred for size, can become rather cumbersome. And go by all means to a reliable dealer who will guarantee the soundness, healthiness and purity of breed of his animals.

Your rabbitry should be ready when the animals arrive. Its size and character will depend of course upon the number of rabbits you expect to keep and whether or not you would like to raise an occasional litter. In case you decide to make this a very passive avocation, and get a few rabbits with the intention of sticking to the status quo, you had better deal entirely with does, not only because by themselves they will be unable to reproduce, but because, unlike the bucks, they can be kept together in a pen without fighting. A few rabbits kept in this innocent fashion could be raised in a community pen, which would be like the developing pen to be described, and could even be allowed the freedom of an open run. But if you would like to make rabbits a real (even though a minor) hobby, and raise a collection now and then from seed, so to speak, you will have to make use of the hutch system. In any event, the design of the rabbit house I shall describe can be adapted in part or whole to the size and nature of your "herd". I will point out the principles of rabbit housing, and as long as these are observed your rabbit house is susceptible to any number of variations. For detailed diagrams and descriptions of the various methods of construction I refer you to any good book on rabbit culture, in which there is more room for complete explanatory data on all phases of the subject than there could possibly be in this merely introductory article.

THE MATTER OF LOOKS

No matter how large or small your rabbitry, whether it is specially built for the purpose or makes use of an existing structure, it should not only consider the nature and habits of its occupants but should conform to and enhance the appearance of its surroundings. It should house the animals in comfort and at the same time form an attractive feature of the place. For it is only by considering with equal care the practical and decorative qualities of their quarters that the enjoyment of these creatures as pets can be fully realized.

In a typical rabbit house there are four hutches, two developing pens, and storage space for food and equipment. This means there is room for one buck, three brood does, and two litters of juniors. Bucks always, and does that are used for breeding, should be kept separately in these individual compartments. The hutches, depending upon the size of the breed, should be from 4 to 5 feet wide, 20 inches high, and 30 inches deep. Two pairs of hutches, one above the other, with a shelf above and a storage cupboard below, would fill one side of the rabbit house. Between the hutches is a hay rack which can be filled and cleaned without disturbing the hutches. This is a very convenient and accessible arrangement, making it possible to feed and clean with perfect ease from the 3-foot passageway which separates the hutches from the enclosed sections of the developing pens which occupy the lower part of the opposite side.

The hutch side of the house should be weathertight and free from drafts, but the other side, which faces the south, should be open to the air and the sunlight, walled only with wire netting. The most convenient and sanitary hutches are the self-cleaning kind which require no bedding, having a mesh floor in the rear, with a galvanized trough underneath. The principal precautions to take in regard to the living arrangements in every respect are the dangers that arise from drafts, dampness, poor ventilation, and inadequate protection against dogs and other animals which might harm or disturb the rabbits. Heat and cold, if not too extreme, will not affect the rabbits, but they are very sensitive to the various items mentioned above.

BE SYSTEMATIC

The care of rabbits is by no means complicated, but it should be managed systematically. It goes without saying that their pens and hutches should be cleaned every day; and as they are by nature nocturnal this should be done in the early morning. Early morning is for the same reason the best time to clean and refill their water vessels and replenish the hay racks (if empty). The main meal, which is the grain ration, should be given about sundown. The hay should be either clover or alfalfa, and a good grain ration is one composed of 6 parts whole oats, 2 parts alfalfa molasses feed, 1 part cracked corn and 1 part whole wheat. There is a regular rabbit food, in the form of pellets, which is decidedly more convenient to handle and is probably superior to any home-mixed grain ration. It contains (in every pellet) sixteen well-balanced ingredients, so that the rabbit gets everything that is good for it. The quantity to give at every meal depends upon the breed, age and condition.

AN OLD RABBIT CUSTOM

The management of the breeding should be controlled so that it will not be necessary to raise young rabbits in open pens during either the coldest part of the winter or the hottest part of the summer. The doe will kindle thirty-one days after mating. There will ordinarily be from six to ten in a litter (the smaller breeds usually bearing less than the large). The young rabbits will be born naked and with their eyes closed. Their eyes will open in ten or twelve days, and about a week later they will start coming out of the nest. At eight weeks they can be gradually weaned and put in the developing pen, and at three months the sexes should be separated.

At this point it is time to think about what shall be done with the surplus rabbits. One way out is to have an arrangement with the dealer from whom you purchased your original stock to take off your hands all the rabbits for which you have no room. This he should be glad to do if he has sold you pure-bred parents, though you may have to let them go gratis. An alternative is to build another rabbit house, and then another; finally to retire and really take up rabbit raising.

Editor's Note—This is the third in a series of articles by Mr. Pratt on the various animals appropriate for a small country place. Previously discussed: horses, cows; future topics: fowl, bees, pigeons, goats, sheep.

Gardening in dry climates

(CONTINUED FROM PAGE 53)

English tradition, we must take care to fill our scene with the small personal touches, the "humanities" that show the love and care of the owner. In actual practice the geometric pattern, if intelligently carried out, avoids rigidity by the modifications which fit it to irregularities in the ground, adjacent buildings, existing trees, etc. In Spain, where the highly successful patterned gardens always begin with a symmetrical base, stiffness is broken up by features shifted off center, unexpected deflections here and there, made to meet the demands and conveniences of everyday living. If these deviations are well done and have natural reasons they look inevitable in the end, and are a source of delight and surprise.

BASIC CHARACTERISTICS

The first feature of these gardens is a generous paved area for outdoor sitting immediately next to the house. The elements that go into this are largely architectural. The walls (and walls are the *sine qua non* of this type of garden) serve as background and frame, tying the picture together, screening undesirable sights, and segregating one unit from another. Their fresh clean surfaces, of plaster or whitewashed brick, are agreeably broken by vines or espaliered fruit trees silhouetted against them. They support wall fountains and benches, and tiled niches, wrought iron gates and windows find a place in them. The pavement is not allowed to be merely utilitarian but is usually decorative as well. It may be made of flagstone or glazed or unglazed tile, or of little gray and white pebbles set in patterns; soft old-rose bricks make one of the happiest pavements, both in texture and in color. Small polychrome tiles are sometimes interlaid between the bricks, placed at intervals or as a border. Holes are left for the growing of trees or shrubs.

Water, which plays an important rôle in hot climates, is always the center of interest in some form, either in the enclosed patios or the outer gardens. Invariably it is used in small quantities, in economical ways which give a delicate sound to refresh the senses. Especially charming are the little rills which accompany one along the walks. Tiny U-shaped canals two or three inches deep sunk in the paving (blue tile ones set in rose brick are a particular happy combination) catch the overflow from a pool or fountain and carry it along on the surface to irrigate the trees or flowers. Pools are usually shallow, often only a few inches of water covering the bottom which may be made of beautifully patterned polychrome tiles.

Around these basins and fountains and wall pools, like offerings around a shrine, are collected companies of flower pots in varying shapes and sizes. Practical as well as decorative in the extreme, they afford the most humanizing and personal touch possible to give to a garden. They gather in ranks to accent a doorway, they grace the parapets of walls, they mark steps at changes of level—there is hardly a feature that is not made more attractive by their presence. They give a flexible garden, too, having the virtue that when a specimen is finished blooming, it can be replaced with a fresh one.

The lover of color finds a fascinating field for experimentation in pots and their contents. Let him choose his colors with a bold eye, for the dazzling light of the atmosphere absorbs so much that only the strongest hues are effective. Red pots for Geraniums, yellow pots for Nasturtiums, blue ones for Lobelia and Petunias, will enhance the values of his flowers.

Beyond the patios and paved terraces there follow a series of separate units like outdoor rooms, their number and extent depending on the size of the property, their design dictated by their purpose or motif. Often they are connected with a single long walk, which gives a vista and sense of distance. Patterns for the small square gardens may be taken from a Spanish tile, or from an old shawl, and simplified for their application. The level of the beds is preferably below the grade of the walks, to facilitate irrigation and keep the water from running off. The edging may be of curved roof tile laid on end, or of brick, with Box hedging.

FOLIAGE EFFECTS

Instead of flowers in the beds, we see more and more frequently a green ground cover, flowering vines or low sub-shrubs. When a garden must be "on parade" all year around with no rest period, it becomes a prime consideration to avoid the expense of keeping masses of flowers in continual condition. As in Spain and Italy—for in gardening it is not national bounds but climate that is the determining factor—the best effects here are independent of bloom, anyway. It is found more practical and economical, and quite as satisfactory, to keep a good showing of color in the pots, maintain a cut flower garden out of sight where perfection is not compulsory, and fill the beds with green. Clipped Box or *Myrtus communis microphylla* in solid rectangles present the pattern pleasantly. English Ivy always furnishes a classic, impeccable green, and such vines as Crimson Lake Bougainvillea and Star Jasmine (*Trachelospermum jasminoides*) make good ground covers and give in addition, respectively, a high note of color and perfume. Various attractive substitutes for annuals and perennials can easily be found. When the interior patterns are small and the hedges miniature, colored broken glass has been tried instead of planting, and also tiny pebbles of rose pink, slate blue, and white, the colors alternating in the divisions.

Roses of course are always in demand, and are naturally suited to formal design. They are best enclosed in low hedges, so that not so much bare ground appears. The Spanish practice of planting Violets under Roses as a ground cover might well be emulated here. If the bed is to be kept low, Polyantha Roses give an excellent effect as a ground cover.

If it be protested that the initial expense of this kind of garden is high, one must not forget that the upkeep is correspondingly low. The maintenance may be reduced without materially changing the effect.

THE GARDEN MART

LATE FALL PLANTING

With the great majority of hardy plants, especially trees, shrubs and bulbs, fall planting can be continued right up to hard freezing weather. As a matter of fact, many a Tulip bed and countless woody plants have been set out successfully in late December, by keeping a heavy mulch on the ground beforehand so as to keep out the frost and make digging possible.

One cautionary point should be made, however: very late planted stock should be mulched to lessen the tendency for it to be heaved about by the winter's alternate thaws and freezes. It takes a plant some little time to anchor its roots firmly enough to withstand such heavings, so the thing to do is to cover the soil, after it has once frozen, with several inches of dead leaves, salt hay or other mulching material and thereby keep it frozen all winter.

AS TO HOUSE PLANTS

Now is the time to get the garden-in-the-house really under way. And while we're on the subject, do not forget that recent years have brought great improvement to the whole house-plant question, particularly in respect to new varieties and species which have become available. If you haven't come across these newer flowers and foliage plants by all means look them up, for they are well worth while.

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New things in shrubs

(CONTINUED FROM PAGE 49)

Those who want to see these Mock-oranges at their very best may be advised to plant them on a well drained slope in full sun, and to prune them sharply each year as soon as they are through flowering. All old and weak growth should be removed in this operation, and at the same time the shrubs should receive a feeding with old manure and bonemeal worked loosely into the topsoil around each plant. Regular watering during the hot summer months must not be neglected.

For most pleasing effects the association with other plants must also be considered, and, since white is always welcome where other bright colors are to be displayed, many fine combinations are possible. Two companions for the Mockoranges may be mentioned here as particularly striking: The red-berried Elder (*Sambucus racemosa*) which ripens its fruits in June and July, and blue and white Delphiniums and Lupines.

SUMMER SPIRAEAS

Much too little known, too, are the summer-flowering hybrid Spiraeas, the best of which are crosses with the western American *S. douglasii*. Most of these hybrids have been originated in Europe, where they are generally known and appreciated, but in American gardens they are still strangely rare. This is the more surprising, since they flower at a time—during July and August—when there are but few other shrubs in flower. It is true that the purple of their flowers may clash disagreeably with certain red or blue summer-flowering perennials, but that can be avoided by careful planning. If they are associated, for instance, with the dwarf white *Spiraea albiflora*, which flowers at the same time, the effect can be guaranteed to be highly pleasing. Besides, with the best of these hybrids, like *S. watsoniana*, which is shown in the picture, and *S. pseudo-douglasii*, which may be classed as a variety of *S. billiardii*, the color of the flowers has been much improved. Compared with *S. douglasii* they are much more brilliant, tending more to red than purple. Another serious shortcoming of the Douglas Spiraea which has been modified in the hybrids is the habit of the flowers to open first on the tips of the spikes, gradually extending downward. By the time the lower part of the spike comes into bloom, the upper part is faded and discolored. In the hybrids the flowers of each spike open much more evenly.

Another newcomer of great merit is the Korean *Spiraea trichocarpa* which E. H. Wilson, the famous plant collector and late keeper of the Arnold Arboretum, called one of the six best species of this large and beautiful genus. Its flowers, which are snowy white, are produced in dense corymbs, 2"-4" in diameter, clothing two-thirds of the long, gracefully arching sprays. The normal season for this fountain of bloom is in June, extending through most of the month. The beauty of this shrub is further enhanced by its foliage which, especially when young, has the fresh, bright greenness of young grass. Its hardiness is undisputed, but for best health and greatest abundance of flowers it is advisable to plant it in not too rich, well drained soil to which it is partial because of its native habitat on rocky mountain slopes.

Of fairly recent introduction, also, is *Buddleia alternifolia*. It is now some twenty years since Farrer, the famous English plant collector, sent seeds of this lovely shrub to England from one of his expeditions into western China and Tibet. During that time it has established its worth and can now be obtained from many nurseries. This Buddleia is the only really hardy member of the genus which so far has been introduced into cultivation.

These remarks give very valuable hints as to the conditions under which this shrub may be expected to give the best results. It demands full sun and perfect drainage. Stony clay soil is more to its liking than rich humous soil, and, since its long, slender shoots are inclined to droop, it will show off to best advantage if it is allowed to hang over a bank or wall or a large boulder. Its flowers are produced in June, not in August like those of the common Butterflybush, and those who like to experiment with contrasting combinations may be advised to associate it with *Cytisus purgans*.

This account of summer-flowering shrubs of outstanding merit may be concluded with the mention of two smaller subjects which are of considerable value for the rock garden. The first of these, *Potentilla fruticosa parvifolia*, hails from northern China and Mongolia and is one of the best of the many varieties of the Shrubby Cinquefoil. It endears itself not only through its low stature, which rarely exceeds two feet, but more than anything else through its extremely long flowering period. Usually it commences to flower in May, being literally covered with its abundant, bright yellow blossoms all through June. During July it lags a little, never entirely ceasing to flower, however, while during August it manages to achieve a second grand display which frequently extends way into September. The occasionally cultivated, very similar *Potentilla Farreri* has to be included in this variety as a form.

SUMMER COMPANIONS

Because of its extended period of flowering it is not easy to find a companion that will go with it all the way; however, one plant at least may be mentioned which will accomplish this feat. This is the Horned Violet (*Viola cucculata*), of which so many beautiful improved varieties are now available. An excellent companion for August is also the dark blue *Gentiana septemfida Lagodechiana*.

The other rock garden shrub to be singled out in this article is the Spike Heath (*Bruckenthalia spiculifolia*), which is native to southeastern Europe. Rather against expectations it has proved itself perfectly hardy in the vicinity of New York; hardier and more satisfactory, indeed, than most other kinds of Heath.

Credit Note: The wire "musicians" on page 36 of this issue were designed by T. Tinker

REGAL

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To Mrs. Anne Tiffany went the second prize in House & Garden's Long Island "one-man" garden competition—gardens made and maintained by the owner alone, or with the aid of only one man. The view above shows how effectively Boxwood is used to edge the formal Rose beds and, incidentally, to mask the leafless lower portions of the bushes

DENTON BASTOM

Another of the features found on the Tiffany place is the green garden whose conifers, sheared in topiary shapes of clearly architectural character, are fresh and satisfying in color even during midwinter. In this planting arrangement no flower color appears except in the background Apple trees, yet the effect is notably rich and full of character throughout the year

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Bouquets du Jour

(CONTINUED FROM PAGE 44)

overlooked to a great extent as a complete arrangement in itself, the unlimited combinations possible to attain render it a very usable bit of design, not alone for its lasting quality, but because the variation from floral bouquets is a diversion.

Choosing leaf forms to make the most effective arrangements depends upon their variety as to size, shape and texture. Leaves patterned with stripes or spots are very usable because of their variation from the more solid green tones of the other foliage used. And by complementing these mass forms, also, with leaf blades of a linear tapering slenderness or a delicate tracery a more complete arrangement is gained. Leaves with definite broken edges, or uneven outline, give a nice variation when used with those of an unbroken edge. Combining textures is a good plan. Many leaves have a definite sheen which is enhanced by their use with those of a dull velvety surface or a rough veined nature.

To get the most finished effect, the dominant and subordinate massing of leaf forms should be considered. Dominant massing is gained by the use of larger leaf forms or closer groupings of smaller leaves. It is best not to try to get dominant massing by bunchy groups. In fact that arrangement becomes less stilted if only the necessary elements are used. This will tend to make the bouquet more decorative in finish, and keeps it from being simply a container filled with foliage.

The easiest way to analyze a bouquet is to study its silhouette, which checks not only the solid and delicate form placements, but also the openings between these masses. This consideration of background openings will simplify the whole constructive process.

VARIED COLORS

It is possible to make effective leaf arrangements by using a variety of colorings. The pale cream leaves, found in the new shoots of plants and shrubs, work in beautifully with the light, medium and dark forms. In combining the blond and green leaves, a good plan is to intermingle the two contrasting tones with leaves of patterned surface made up from a combination of the two colors. This tends to relate the two opposites in dark and light. Other examples of color combinations may be found in the grays of Eucalyptus, Acacia and Milkweed, and the maroon tonings of Canna, Japanese Plum and Sumac leaves. These give a nice subtlety to an arrangement by their neutrality of tone.

Some foliage ages attractively. Many turn a dull gold or chartreuse, while others become almost a beige pink. These make handsome arrangements in themselves, but must be used with discrimination to avoid an appearance of funereal nature. This may be avoided by keeping these leaves in simplified groupings.

The trailing type of leaf spray can be introduced very well into a bouquet of more stiff or direct growth leaf forms, and does that little trick of saving the whole effect from being too set in its plan. These sprays very often carry tendrils on their stems which add to the fragile grace of the units. The sweep of trailing line placed in the bouquet will help to balance the upward growth of most leaf forms. The tapering leaf blades can be persuaded into any line of direction simply by the repeated pressure of the thumb and forefinger along their spines. Shiny leaves are more brilliant by being wiped with an oiled cloth to polish their surface.

BACKGROUND PRINCIPLES

Leafy bouquets are especially effective when they are placed against the light, whether it be that of a window or a pale wall. It is there that the beauty of their silhouette can be more readily realized, the richness of the green more accentuated. Also the pattern of stem and leaf beneath the water line, if the vase is transparent, becomes a very interesting design in itself. This section of the bouquet is then also a unit to be planned carefully. Some stems adapt themselves very well under water. By splitting those stems of a pithy nature, very amusing underwater curls can be obtained. This is possible with the stem of the Calla.

There is no limitation as to the whereabouts or the selection of leaves. A Rhubarb or Cabbage leaf may be just the right size, shape or texture to enhance the bouquet. Or the foliage of some wayward weed may fulfill a rôle in the arrangement more readily than a cultivated bit of leafage.

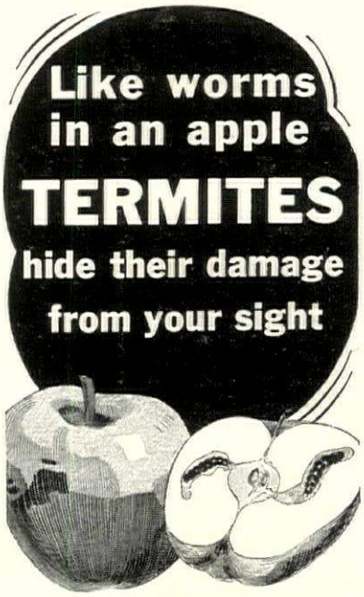
A few suggestions for leaf types may be found in the following:

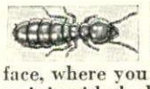
For mass, Elephant Ear, Japanese Paper Plant and Canna leaves are helpful. Examples for patterned surface are Aspidistra, Leopard Plant and some Begonia and Daylily leaves. Bread Fruit, Peony and Fig leaves may be used for their uneven outline. To give linear introduction to a bouquet, Pampas Grass, Watsonia and Cattail leaves can be relied upon for distinct emphasis. Concentrated linear pattern forms are Palm leaves, Papyrus and Fern fronds. Maidenhair Fern is an old standby for its delicate tracery. Often, the addition of grasses to the leaf bouquet will give a fragile variation.

The amusement gained by the striking arrangements one can achieve by using these slighted units of vegetation is not the least of their charm. And by trying a hand at this art newer than flower arrangement, you may wonder why you never experimented with it before.

Mistaken Identity

On page 62 of our September issue, we did the new skillet of the International Nickel Company a grave injustice by describing it as nickel-plated. Actually it is made of Ni-Resist, an alloy of cast iron and nickel which is chip-proof as nickel-plating is not. It also boasts a bright, shiny face that is easy to keep that way, and is the last word in durability.





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Jan 25'36
Filed in Stacks

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Mrs. Jasper Morgan

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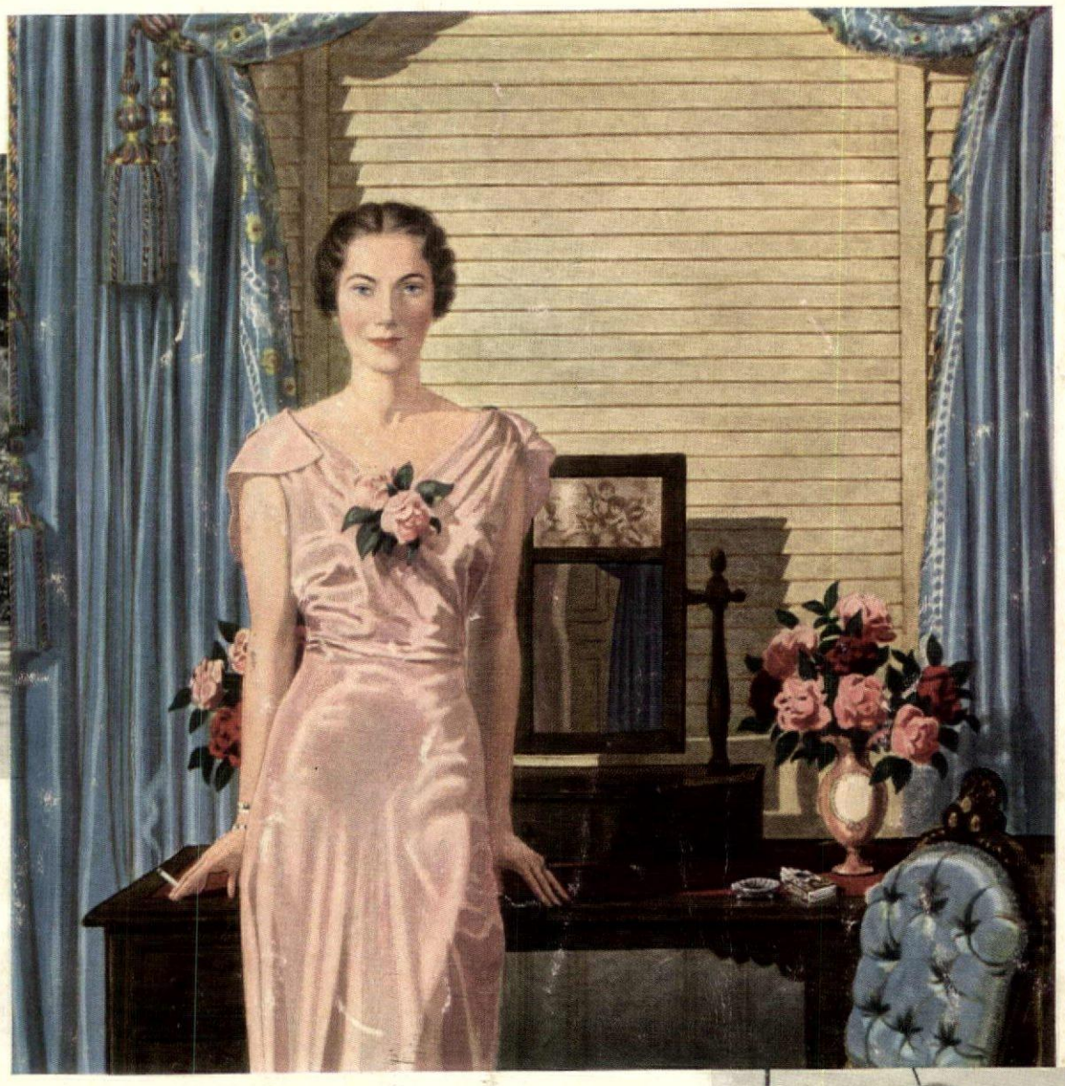

Young Mrs. Jasper Morgan's town house is one of the most individual in New York, with the spacious charm of its two terraces. "Town is a very busy place during the season," she says. "There is so much to do, so much entertaining. And the more people do, the more they seem to smoke—and certainly Camels are the popular cigarette. If I'm tired from the rush of things, I notice that smoking a Camel revives my energy in a pleasant way. And I find their flavor most agreeable." Camel spends millions more every year for finer, more expensive tobaccos. Get a "lift" with a Camel.

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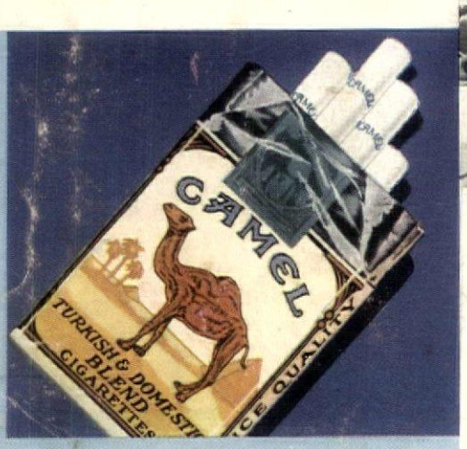

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